

MUSICAL AMERICA

February 10, 1936

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND

Meetings and Memories in The Haunts of Opera



A REHEARSAL For 'Meistersinger' Brings Together René Maison, Elisabeth Rethberg and the Metropolitan Stage Director, Leopold Sachse

A COSTUME EXHIBIT Assembles Beneath a Portrait of Marcella Sembrich, Who Sang in These Robes, Mrs. Joseph Truesdale, Mrs. Herbert Witherspoon, Dusolina Giannini, Queensa Mario and Mrs. August Belmont



RIMSKY'S 'KITEZH' STAGED IN PHILADELPHIA

Fantastic Opera Given by Art of Musical Russia and Noted Orchestra under the Baton of Smallens

PHILADELPHIA, Feb. 5.—Reminiscences and resemblances succeeded one another last night at the Academy of Music, where Nikolas Andrejevitch Rimsky-Korsakoff's opera 'Kitezh' had its first American presentation in stage form, through the collaboration of the Philadelphia Orchestra and the Art of Musical Russia, Inc., this being the fourth of this season's series of five festival events under the Orchestra's auspices. Alexander Smallens conducted, Eugene Fuerst was the artistic director and stage manager, Eugene Kunkel designed and executed the scenery, and the cast was as follows: Prince Jury, Gean Greenwell; Prince Vsevolod, Ivan Velikanoff; Fevronia, Jean Palmer; Gregory Koutierma, Ivan Ivantsoff; Feodor Poyarok, Georges Doubrowsky; A Youth, Pauline Pierce; First Rich Nobleman, Henri Wurzel; Second Rich Nobleman, John Bacon; The Bard, Paul Oncley; A Bear Leader, Joseph Kallini; A Beggar, Anatol Frikin; Bedyai, Michael Shvetz; Burundai, Vasily Romakoff; Sirine, Marguerite Hawkins; and Alkonoste, Elen Shwedova.

A New York performance with the same forces is planned for March 3 in the Metropolitan Opera House.

Despite recollections of other lyricodramatic works, both of the Wagnerian and Italian schools, 'Kitezh' has inner aspects of originality and is *sui generis* both nationalistic music and characteristic of its composer. There is a suggestion of 'Parsifal' in the underlying religious mood of the work, there

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HARTY INTRODUCES WALTON SYMPHONY

CHICAGO, Feb. 5.—Sir Hamilton Harty, making his annual appearances as guest conductor of the Chicago Symphony, offered the American premiere of William Turner Walton's First Symphony on Jan. 23 and 24. The program:

Suite: 'Royal Fireworks' Music Handel-Harty
'Eine Kleine Nachtmusik'.....Mozart
Excerpts from 'Romeo and Juliet,' Op. 17 Berlioz
Symphony No. 1.....Walton
(First time in America)

It was both a patriotic and generous act for the widely popular Sir Hamilton to devote the major part of his program to a work so little likely to win easy favor as the First Symphony of one of the most gifted of contemporary composers. The success of both work and interpreter with the discriminating, must remain his not too gratifying reward, for it has to be recorded that not in years has the Chicago public displayed such discourtesy to a new composition, walking out in plentiful numbers throughout its performance.

But the stigma attaches to the public rather than to Walton's symphony, for we sincerely believe it to be a work of great import, impressive in scope and of a depth and substance by no means to be gauged at a single hearing. It is, to be sure, uncompromising music. It does not woo or cajole. But only the most superficial can have escaped its sincerity of utterance, and the genuine emotion, even though it be difficult to understand, which prompted its creation.

The previous part of the program had been devoted to a display of orchestral virtuosity of the type which Sir Hamilton delights in evoking from such a splendid instrument as the Chicago Symphony. The Handel 'Fireworks' music had a typical British airiness which served as an appetizing introduction to a miraculously delicate reading of Mozart's 'Eine Kleine Nachtmusik.' Sir Hamilton's unerring sense of orchestral effect made the Berlioz 'Romeo and Juliet' excerpts excit-

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MITROPOULOS MAKES AMERICAN DEBUT IN BOSTON

Greek Conductor Heard in Two Varied Programs During Mid-Season Vacation of Koussevitzky

Audience Impressed

Baton and Score Dispensed With—Gestures and Personality Sway Orchestra—Readings Highly Original—New Qualities Revealed

BOSTON, Feb. 5.

DURING Dr. Koussevitzky's absence on his usual mid-season holiday, a distinguished visitor from Athens has occupied the conductor's podium of the Boston Symphony, having made the

long journey expressly for this purpose. And Dimitri Mitropoulos has proved himself an outstanding conductor. Not in a long time has a personality so focussed the attention of a Boston audience. Slight of build, his sharply etched features are accentuated by a baldness unusual in so young a man, since he is but forty years old.

When he walks upon the stage his step is brisk and thoroughly businesslike; when he mounts the podium,

there is no clutter of score desk or baton to impede his progress, for he conducts without either. His lean, expressive hands appear to draw the music from the orchestra instead of directing it to produce certain tonal effects. He makes use of a series of motions and gestures which have fascinated his observers and it must be confessed that not infrequently the observer has become so engrossed in the conductor as to forget the music.

For his American debut Mr. Mitropoulos chose the following:

Overture to 'Leonore' No. 2, Op. 72 Beethoven
'Overture for a Don Quixote'.....Rivier
(First time in Boston)
'La Mer' Three Symphonic Sketches Debussy
Symphonia 'Domestica,' Op. 53.....Strauss

From a man endowed with the electric vitality of Mr. Mitropoulos, one might expect readings that are individual; thus his use of finely spun pianissimi and sudden tonal contrasts did not prove altogether astonishing in the performance of the 'Leonore' overture.

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Wide World

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IS ROMANTIC MUSIC DEAD?

By

W. J. Henderson

Critical Reflections On The Effort To Compose by Creed

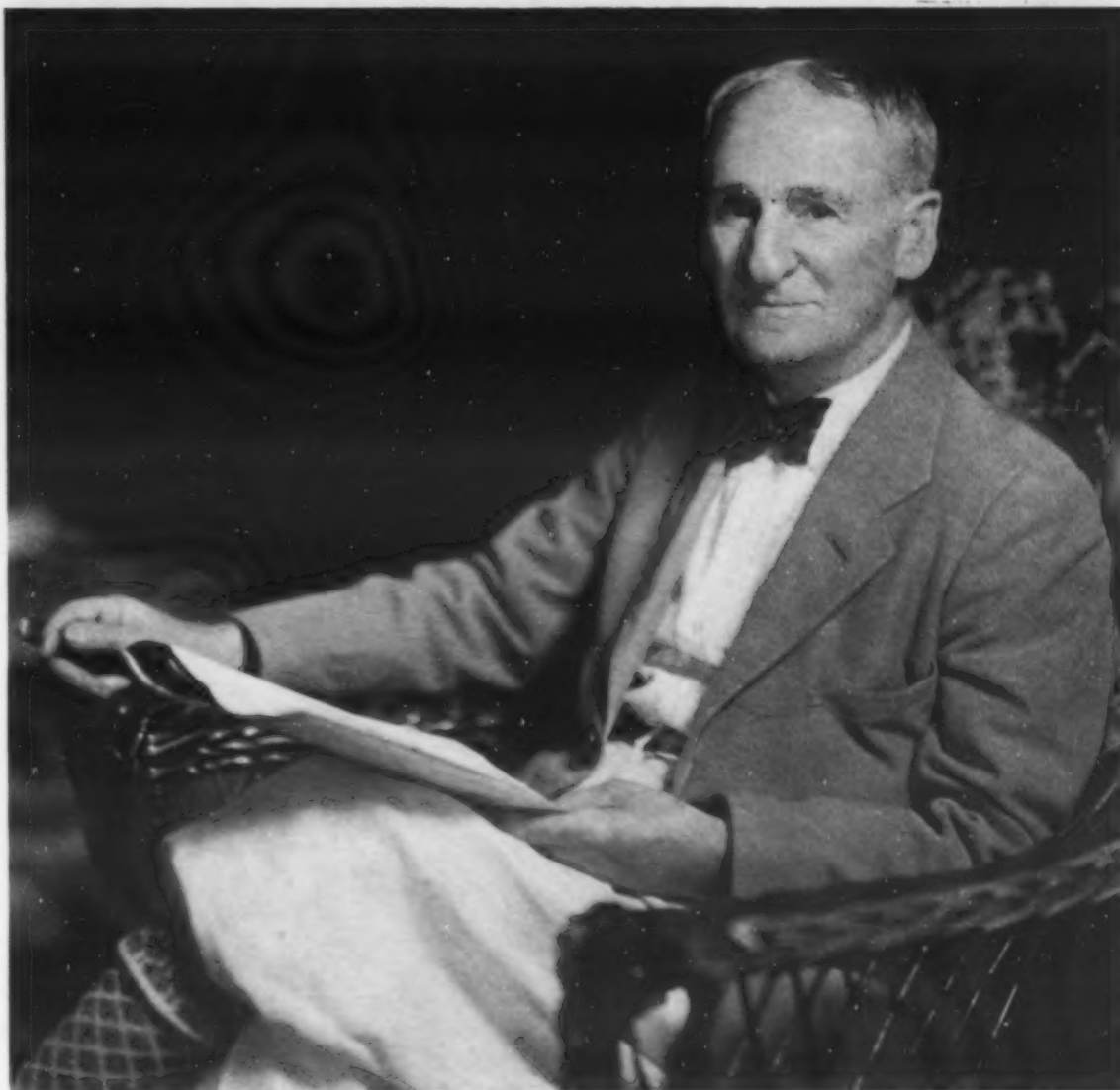
SO the romantic cycle has run its course and the world is gone begging on stilts. Which is a dark saying and perhaps need not be expounded. But none the less, when men go hopping along the highway of life with their necks strained upward and their eyes in painful search of a tarnish of dust on the stars, there is some reason to ask what they hope to do with it if they find it. From the manner of their argument in these days one would believe they think that soiled reality is better by far than beauty elusive and half imaginative. As for music, she could be more profitably employed than in singing the woes of Isolde or strumming the charms of London town or pestering herself with the experiences of souls like those of doddering old Sibelius or the lamented Mr. Brahms. Let her abandon all pretense of expressing petty matters like emotions and address herself to working out the problems of her own methods.

It all has a high and noble sound, but just how much truth does it embrace? Is it established beyond peradventure that romanticism in music has gone as far as it can? And is it also a gospel of new inspiration that old forms, old methods of development, old architectures, are come to completion of uselessness? Is the fugue dead? Was it ever alive? Of what purport is a symphony and why is an opera? Will the world longer endure the platitudes of Beethoven and the sentimental mewings of Schubert? Are we not now to pin our faith to the stark proclamations of Berg and our own Cowell and Ives? Biederman's Vienna or Hindemith's Frankfurt; "under which King, Bezonian; speak or die."

It is a stiff-necked generation we have to deal with, and it generally bestows but a callous glance on magnificent reformations. And its predecessors were pretty much of the same stuff, for the human heart is above all things deceitful and desperately wicked. They even say that the fundamental nature of man does never materially alter and that what he loved three thousand years ago he loves now, but dresses it in different clothing and calls it by a new name. M. Henri Taine once told us that two special powers have moved mankind, impulse and idea, and there are those who will not be persuaded that these two powers have ceased to function.

Of course what Taine meant was that man is driven by his emotions or ruled by his reason. It did not occur to him to inject an observation that sometimes the two might cooperate. At this day, however, though Hanslick said it years ago, we are informed by men of authority that emotion has nothing to do with music. Making compositions for piano or violin or orchestra is an absolutely objective process, originating in disinterested ratiocination and moving with cold certainty to its unerringly foreseen ends. This is a comforting message to all those whom heaven has created without imagination and its joy-bringing associate, a sense of humor. One has noted with sorrow the almost complete absence of gayety in the music of the new prophets. They are indeed a solemn lot and the emanations of their spirits are mostly lugubrious and consistently depressing.

Old fogies who follow long-conventionalized methods of study find themselves confronted with imposing masses of evidence that every forward movement in the development of music has had behind it a movement of general human thought and that this thought has frequently been nothing more than the awakening comprehension of an impulse. Behind every intellectual revolution there has been an ideal born of the prophetic imagination and nurtured by a passion of human desires. And no matter what novelties in the fashions of thinking may be introduced, no matter how vigorous may be the



Bachrach

W. J. Henderson, Critic and Author

Since 1902, Music Editor of The New York Sun and Earlier of The New York Times. He is the Most Widely Celebrated of Contemporary American Writers on The Tonal Art

denunciation of romantic yearnings, man will forever form ideals and cherish them, even fight for them.

The Formulation of Creeds

In an article published in the Forum about ten years ago Dane Rudhyar, an American composer who has done much thinking about his art, noted the connection of music with general thought in these words, "Music, like all the arts, develops in cycles which correspond in the main to the historical period when some particular ideal or great human principle is dominant." What seemed to the writer of this article to be at that time a pregnant point was that the experiences of each of the long established types of civilization had altered their musical expression without any deliberate organization of reform movements by the composers. "Bach and Mozart and Chopin and Schubert," we said then, "exerted incalculable influence on their periods. Like Oriental conjurers, they caused the flowers to grow in their very hands, but they preached no doctrines, set up no temples and did not acclaim themselves gods." What is of prime significance is that certain composers who have towered above their contemporaries have published no creeds. They have been moved by mighty impulses, shaped out of the matter of their own artistic organizations, and their submission to the intellectual trends of their times has been unconscious. It remained for others to formulate creeds and promulgate doctrines and to end in sheer formalism. There have been other composers who have had clearly defined theories of their art and who have made them known either in brief utterances handed down by pupils or friends, or, as in the case of Wagner, they have written ponderous essays in the heroic attempt to explain what in its essence must

remain forever inexplicable.

Opera has been particularly subject to explanation and even apology. Yet in spite of all it remains the most romantic species of musical art. As every student of musical history knows, it was a belated child of the renaissance and at its birth it was surrounded with intellectual theorizings because in itself it was one of the efforts to make final escape from the domination of the church, which had ruled art with an iron hand for centuries. True, there had been a revolt with the age of chivalry, but the songs of the troubadours had not sufficient substance or breadth of foundation to obtain a lasting influence on music. The impulse was natural and real, but not vigorous enough to overcome the idea, which was that great music could exist only in the form of the polyphonic liturgy, the perfect tonal companion to medieval and renaissance architecture as exhibited in the great cathedrals.

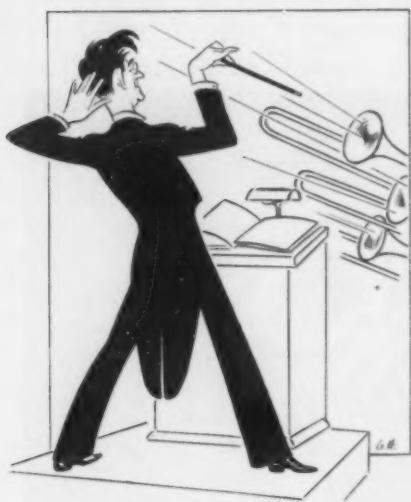
But opera yielded to the demands of public taste and certain formalisms became the fashion, which held opera under its rule till toward the close of the eighteenth century. Then the various movements of human thought which eventually focussed themselves in one overwhelming revolutionary impulse becoming tragic action in France impelled composers of lyric dramas to seek their themes elsewhere than in the pages of Greek and Roman literatures. When Mozart wrote 'Don Giovanni' and 'Le Nozze di Figaro,' he was a liberator who opened the way for Weber to immortalize German history and legend in 'Eury-anthe' and 'Der Freischütz.'

The romantic school of music was a child of the intellectual movement which burst into volcanic action in the French Revolution. The contemporane-

(Continued on page 196)

"BIRDS OF A FEATHER GATHER NO MOSS"

Lord Dundreary



Some Conductors Dramatize Their Backs

THERE was something of a stir, between numbers, at one of the out-of-town concerts by the Boston Symphony, when Dr. Koussevitzky was seen to recognize someone in the audience, and word got around that it was Charlie Chaplin. Later, it was learned that the conductor's attention had been directed to the composer of one of the works on the program.

Even the mere possibility of Chaplin's presence evidently rates as newspaper copy, for a leading daily came out next morning, with a paragraph on the front page, top of the column. The headline read, "No, Not Charlie; Only a Composer."

Only a composer! What, indeed, is a composer of a symphony in comparison with a film comedian, in the estimation of an editor or headline writer? Probably a person ranking somewhat below an usher; ushers have to be paid! Newspapers, however, are an index of the mentality of their readers, and unfortunately the writer of that headline reflected the attitude of the general public toward composers.

If there is still any question as to which came first, the hen or the egg, there can be none as to the priority of composer and performer, since, obviously, music had to be composed before performers could have anything to interpret.

This point was well made in an address before the Music Teachers' National Association by A. Walter Kramer, who called attention to the anomaly that although the composer is the main spring of music, he is regarded by most people as an accessory, and of far less importance than the performer.

When performers, themselves, take this attitude, as they sometimes do, it may be put down to ordinary egotism, or the selfish desire to grab all the profit and glory in sight, including the other fellow's share, too, if possible. But the general public's indifference to composers is not, I should say, so much a manifestation of "general cussedness" as of the working of the average one-track mind.

Mr. Kramer maintains, without likelihood of contradiction, that the composer is "a very incidental item in the average music lover's reaction to performance"; but he does not go on to consider why this is so. Without making any claim to discovery, I should like to offer a possible, and partial, explanation for the almost total eclipse of the composer by the performer.

An orchestra conductor told me that

Only A Composer

a man well-versed in the "show-business," with whom he was once discussing his difficulties, remarked scornfully, "How can a man ever expect to succeed before the public, when he has to make his living with his back to his audience?"

Seeing Is Believing

Well, a few conductors appear to have dramatized their backs and pretty well overcome this initial disability; but what about the composer who, as a rule, must be *completely invisible*? The average person is mentally near-sighted.

above that bestowed for performance; but otherwise the fate of composers in general is "out of sight: out of mind."

This habit of thinking of persons rather than of ideas, is similarly apparent in the contrast between the average hearer's response to music by groups and by individuals. If he hears music as entirely associated with the performers, he also hears better when he can concentrate his attention on just one person. Thus he finds it difficult to "tune in", mentally, on an orchestra of a hundred men until the conductor comes along and supplies the needed



Speaking of Ghosts! The Living Composer, Must Compete With All the Great Ones of the Past

He hears music, and the sounds are obviously being produced by someone before him. He does not consider that the performer, unless the performer happens also to be the composer, is reproducing music that was written by somebody else, because he sees the performer, but he does not see, and consequently does not think of the composer. Even if there is, in the back of his mind somewhere, the knowledge that music is originally created by composers, he hasn't enough imagination to divide the credit for what he hears with someone who is invisible. So he simply regards the performer as "the whole show,"—and applauds, and pays, him accordingly.

This applies also to radio programs, even though radio performers are, at present, invisible too, because the listener has for so long associated music with the performer only, that it has become a habit; and radio's heavy emphasis on stars and "personalities" perpetuates the mistaken attitude.

That the concert-goer does not deliberately cheat the composer out of his rightful recognition is shown by the fact that when a composer appears on the stage to play or conduct his own music, he is given a "hand" over and

individual, personal channel of communication.

Pity the Piccolo Player?

For this reason the musically untutored person always prefers symphony concerts with soloists—who seem more intimate than the conductor's back—and if there is no soloist, it helps if there are prominent solo passages for individual players. You have no doubt noticed at orchestra or band concerts, how a second-rate piece in the course of which the piccolo player stands up and tears off thirty-two measures of tonal embroidery, will invariably get twice as much applause as a much better piece in which no attention is drawn to any one player.

If it is any comfort to composers, they may observe that they are not the only sufferers from this passion for visible personalities; for actors usually walk off with about 95% of the credit for the author's lines; and, correspondingly, a play with a "star" is always more popular than one with an all-around good cast, but no featured actor.

The remedy for this neglect of composers cannot very well be to have them appear more frequently, because not all

by
CHARLES REPPER
Drawings by
George Hager

composers have either the time or the flair for traveling about as conductors or performers of their works; and even such brilliant combinations of composer and virtuoso as Kachmaninoff and Kreisler can be present at only a fraction of the concerts at which their music is played. Moreover, the great majority of composers cannot show themselves at all—at least, I have never heard of a ghost coming out on the concert platform, even under the greatest provocation.

Shies at Substantial Shades

And speaking of ghosts, think what a handicap they are to living composers. The pianist, singer, or conductor may have to compete with the other pianists, singers, and conductors before the public; but the unlucky composer must compete not only with his contemporaries, but with all the composers who have ever lived! And to make matters worse, he finds that a great many people have been taught to believe that a living composer cannot be the equal of a dead one. As though something like being "aged in the wood" happened to notes on paper, with the result that when played a hundred years after they were written, they have in some mysterious way become better music than when originally put down. Suppose Liszt could still be heard, and concert-goers, critics, and teachers all insisted that he must be better than any other pianist because he was so much older. How would present-day pianists like that?

Mr. Kramer suggests that a program of education, particularly in our schools, may do something to bring the composer into his deserved place in the sun; but education takes time, and it will need as great and persistent effort as is now being made in the opposite direction. An organization of composers could do something, I believe, if its membership included all composers of good standing, not just certain groups or schools; but, so far, except in the case of broadcasting rights, composers as a class have been too individualistic (or is it too dumb?) to see the advantages of collective action. A "union," they insist, would be the doom of creative music, but does the present system of slow starvation of all composers, except those

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What the Composer Wants Is Not the One But the Other

NEW VISTAS FOR MUSIC IN AMERICA

President of National Federation of Music Clubs Finds in Our Epochal Mechanical Advance a Note of Challenge to the Cultural Forces of the Nation

By AGNES BISHOP JARDINE

TO keep pace with the present day march of time, past achievement must be recorded only in terms of what it may mean as a foundation upon which to build a structure of new and greater development. The National Federation of Music Clubs has found no easy road to success, but, since its inauguration thirty-eight years ago, its membership has increased from twenty to over 400,000 members, and its established activities have grown from one or two important endeavors to thirty well organized and clearly defined avenues for promotion of music.

Since 1907 the Federation has presented more than \$50,000 in commissions and awards to forty-three American composers, and a larger sum in awards to seventy-eight young artists. Through the medium of the contests which were begun in the 1913-15 biennium, no less than \$150,000 cash awards have been given to junior, student, and young artist winners in state, district, and national events.

Some 1,200 music organizations were added to the membership in 1933-35, and thirty-five state music festivals were held during this same biennium. This record has been made possible through the accumulative power of individual effort on the part of men and women possessed with altruistic ideals.

But today we are facing a new world. What we have said or done in the past may not meet the urgency and exigency of the hour and the need. The Federation has a history of constructive growth, the experiences of which will be helpful in meeting the problems, responsibilities, and opportunities of a changing social and economic order, provided the knowledge gained is put to a practical use in a forward trend of thought and actuality of endeavor.

Again, we avow our belief that music cannot be superimposed upon a people. We shall have a truly musical nation only when the individual feels that the experience of a personal adventure into the realm of actual performance of music is essential to his enjoyment of life. Participation is fast forging ahead in America. A greater number of home groups where each member of the family takes his place in the pleasure of an evening of music, are coming into existence. Ensembles of amateurs, true music lovers, are giving performances of professional quality, of the world's greatest music. 5,000 young musicians under sixteen years of age enter state Federation junior contests each year. New choral and instrumental organizations are constantly being formed and federated. These indications of a sincere love for the art of music are encouraging, and it is upon this foundation of cultural participation that we may hope to build a musical America which will produce composers and artists of great genius.

Orchestras Record Unusual Growth

THE development of the orchestra in America is amazing. In spite of economic pressure, four new major orchestras have been established since 1920, and the number of minor orchestras has had an increase from seventeen to eighty-eight groups. Fifteen years ago, the high school orchestra was in its infancy—today, the National Bureau for the Advancement of Music reports that there are 35,000 of this specific type of organization. We are unable to give information on the university and college orchestras now in existence, but we know there are many, and we have heard concerts of rare excellence played by some of them. The radio has sensed this great interest in the performance of symphonic music, and last year, over one of the national networks, 302 symphony concerts were broadcast.

Opera, too, has attracted the attention of the American public. In a Federation survey of 1,500 of our senior organizations, we found that almost two-thirds of the number have studied, or are studying opera; and that over two hundred of the groups have pro-

duced this form of music, or aided visiting companies. In thousands of homes today, interested listeners are privileged to hear the drama and music of the great Metropolitan Opera at New York. Edward Johnson, the director, in speaking to the members of the Federation at the time of the nineteenth biennial convention and festival held in Philadelphia last April, stated: "We feel today that with



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Mrs. John Alexander (Agnes Bishop) Jardine, President of the National Federation of Music Clubs

public interest and support the time is not far distant when the opera will be able to maintain itself, as does any Broadway commercial theatre." Opera will be able to maintain itself only in so far as our masses of people may be given opportunity to know and understand its music and drama. To help build an appreciation of opera, and to give musicians in outlying districts an opportunity to know and understand major performances of music, the Federation is urging the formation of state groups within its membership to put on "opera for the people and by the people." These performances are to be in English, the chorus and orchestra work to be the responsibility of federated groups, and the principals to be chosen by audition committees. New York State has demonstrated the possibility in this development, and while the project is comparatively new, several states are eager to try this medium of musical expression to give to young American artists a working knowledge of opera routine; to federated groups, participation in the performance of productions; and to the masses of people, an opportunity to hear a specific form of musical art—the opera.

THE Federation state and national festivals continue to grow in number, artistry and magnitude. No less than thirty-five state festivals were held last year under the auspices of the Federation of Music Clubs, in which opportunities were made for thousands and thousands of members to express themselves through music—some as artists of high standing, others as amateurs—an equally important position. We have faith in the value of Federation Festivals; they are a means of bringing together the professional and the amateur, and, if properly carried out, can make possible an increase in the joy of participation and a development in discriminating performance of music. At this moment, plans are in progress for the twentieth biennial convention and American music festival of the National Federation of Music Clubs which is to be held in Louisville, Kentucky, in May, 1937, in which at least four thousand Federation members will participate in performance on the program of seven days.

An Attempt to Establish Music Centres

Because of the extent of this musical activity, we are faced with a serious problem. Music should be made a part of the education of every man, woman and child, but not as a vocational training. Only those who are especially talented should be encouraged to enter the professional field and they should be given a sphere of activity and opportunity beyond the limits of our great cities. The Federation is leading in an attempt to establish in 2,000 cities of America, music centres of importance where young and mature artists who have been trained in musicianship and leadership may help to find and preserve the highest in artistry each community has to offer.

We constantly hear criticism of standards in radio programs, and no doubt there is justification for much of that which is said. But, may we ask, why are we expecting so much more of the radio than we are of other community agencies? After all, the radio is a reflection of our civic life, its performances and its preferences. National programs can uphold standards, but a local station will continue to broadcast what its local public seems to want, and even if eager to maintain standards, can give only what is available. Local conditions depend upon how much the cultured few have used their influence to maintain high standards in all civic enterprises, including music.

Radio a Great Boon

IT is a thrilling experience to be a part of the fabric of a civilization the mechanical development of which permits a distance of two thousand miles to be made a part of a twelve hour routine of air travel, and in which all modes of transportation, electrical conveniences and recreational possibilities reflect the ease and comfort of modern inventions. Add to that, the greatest modernities, the radio, on which the turning of a dial can bring to us with a terrific significance the every day events of a world, and we have a development, the dangers and the advantages of which few of us have ever dared to picture. In the midst of this complexity shall we ask ourselves: is our cultural advancement keeping pace with the new mechanized world, and are we moving forward with rapid care in a recognition of one of the greatest of all arts—Music?

Recently, while in attendance at the national convention of the American Concrete Pipe Association, we were struck with wonder and amazement at the outlines of a proposal to build a transcontinental highway of 3,000 miles, ninety feet in width, to link the Atlantic and Pacific Oceans, at the expense of between \$300,000,000 and \$400,000,000, which would give employment to 200,000 men in twelve states for two years. This highway, when completed, would be one of the greatest engineering achievements of the present age. We are informed that at the end of fifty years, the expense involved would be met through the payment of small tolls. The most interesting phase of the proposed plan is that units of ten miles would be built simultaneously.

To those of us who have worked in an organization where the paltry membership fee of twenty cents per capita is all that is required to belong to a state and national organization, the proposed transcontinental highway, its plans and figures, are staggering. Why is it that the industrial and commercial world can face

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GOVERNMENT GESTURE AN AID TO A NATIONAL ART

Federal Music Project Explained by Director as Basically Relief Measure with Possibility of Eventual Absorption into Private Industry—Great Scope of Activity Described—Aim Is to Develop New Territories and New Markets for Music

By DR. NIKOLAI SOKOLOFF

FEDERAL recognition of music has come to pass through the plight of unemployed musicians who are in an economic impasse as a result of the depression and of new conditions in the musical world. Even though not purely for the sake of music and attached to relief, the gesture of the United States Government is highly significant in the development of a national art consciousness. The Federal Music Project of the Works Progress Administration is basically a relief measure with possibility of absorption into industry of musicians whose skill has been developed further and who have been re-trained for new fields through this aid. At the same time, a public service is performed in supplying music and teaching. Although the quality of this music contribution is a variant, depending upon the musicians who have registered for relief, there are some developments in the country of sufficient musical virility to become permanent.

The procedure for selecting musicians and building projects contributes to these favorable results attained in various localities. Musicians on relief rolls are examined through auditions in order to ascertain their special abilities. Instead of digging ditches, driving taxi-cabs, or doing clerical or other makeshift work, as before, musicians are thus enabled to maintain their skill and even to better themselves as in the case of theatre or dance orchestra musicians who in some instances are given symphonic training. On the other hand, the examinees may prove that their musical claims are not worthy, as in the case of a barber who drums or a good carpenter who is a poor saxophonist. This ilk of musician goes back on home relief. The other applicants are classified and assigned to projects. No intrusion into the regular field of employment is permitted—a practice which would frustrate the very purpose of the Government to keep musicians employed in musical activities. Although the difficulties in carrying out so stupendous a program are many, chiefly due to varying conditions and demands, the efforts of the Federal Music Project to inaugurate musical activities for the finest musicians into excellent units of high musical quality and also to re-educate the individual musician while keeping him employed, to increase his musical stature while raising his morale, to help a community to realize its musical opportunities and responsibilities, have met with success.

13,000 Musicians Employed

Reports to date from the ten regional directors and state supervisors show a total of 270 projects employing 13,000 musicians: 107 symphony and concert orchestras, employing 5442 musicians; thirty-three bands, 4042 musicians; eight chamber music ensembles, 158 musicians; seventeen choruses and quartets, 499 musicians; forty-seven dance and theatre orchestras, 1367 musicians;



WPA—Art Service Project

PERSONALITIES AT A WPA FORUM LABORATORY CONCERT

Photographed at the Close of the First Concert in the New York Series for American Composers Are: From the Left (Standing), Harry Cumpson, Kalman Rave, Carl Stern, Frederick Jacobi, Roy Harris, Virgil Thomson, Francis Perkins, Isadore Freed, Ashley Pettis, Mrs. John Alexander Jardine, Mrs. Harry Whitcomb, Dr. Nikolai Sokoloff, Mrs. Ruth Haller Ottaway, Guy Maier, Arthur Hartmann, John Howell, Leon Kaplan, Lehman Engel, Jacques Lerner, Jules Werner and Sandor Szatmary. Seated, Mrs. Isadore Freed, Mrs. Helen Kaufman, Herma Menth, Ruth Kemper, Leopold Godowsky, Mrs. Frances McFarland, Louise Taylor, Richard Singer and Mrs. Vera Kaplan Aronson

thirty-five teaching projects, 1248 musicians; four light opera projects, 303 musicians; eighteen projects for copyists, librarians, tuners, and music binders, 361 musicians; and projects employing instrumental and vocal soloists.

The number employed in each classification shows a preponderance of instrumental musicians, which accounts for the gratifying development of orchestras, some of which will undoubtedly become permanent outlets for employment and community enrichment.

Notable among the orchestras of symphonic calibre which have elements of permanency are those in the following cities: with more than 100 players, New York City two, Boston, Philadelphia, Chicago, Hartford, Los Angeles, San Francisco, Buffalo; with less than 100 and more than fifty, Grand Rapids, Omaha, St. Paul, Syracuse, Bridgeport, Manchester (N. J.), Atlantic City, Newark, Paterson two, Yonkers, Durham, Cleveland, Cincinnati, Toledo, Providence, San Antonio, Pittsburgh, Richmond, Oklahoma City, Tulsa, Birmingham, Jacksonville, Miami, Atlanta, Des Moines, New Orleans; in Massachusetts, Salem, Somerville, Springfield, and Worcester. There are orchestras of smaller size other than theatre and dance orchestras in forty-

standing ability to act as guest conductors with the major symphonic organizations developed by the Federal Music Project. On one hand, mature conductors of prestige have offered their services for a week of rehearsals and concerts, thus giving musicians excellent training and experience. Such co-operation has been offered by Leopold Stokowski, Rudolph Ganz, Arthur Fiedler, three other cities. There is a definite trend toward state orchestras which will serve a large field including rural districts as well as cities, as exemplified in North Carolina, Virginia and Connecticut.

Opportunities for Embryo Conductors

One of the plans which now is being put into immediate action provides opportunities for young conductors of out-Hans Kindler, Paul Stassévitch, Henry Hadley, Willem van Hoogstraten, Emanuel Balaban, Basil Cameron, and others equally distinguished. On the other hand, young musicians with real conductorial ability who have limited opportunities for experience with orchestras of symphonic size and calibre will be invited to act as guest conductors after application to regional directors and audition boards. In the same way, composers who would like their symphonic works performed may sub-

mit their compositions to regional directors and audition boards.

In co-operation with the National Federation of Music Clubs, and other organizations, qualified young artists will be selected to perform with orchestras. When a composition, a conductor, or a soloist makes an extraordinary impression in performance, this information will be relayed to the Federal office and forwarded to other music centres of the Federal Music Project where there will be additional performances.

Teaching and Composers' Projects

Re-training of teachers for class instruction in music and for other new fields is a major activity. Correlation of subjects in the public school curriculum with music, and classes which turn out teachers equipped to give courses in intelligent listening to music designed for the layman, have proven valuable. Mme. Olga Samaroff Stokowski has contributed her services in this valuable re-training of teachers to develop "creative listeners."

Composers' Forums have been especially stimulating. An informal talk by the composer explaining his musical convictions, aspirations and methods, and performance of his works, are followed by a "question-box" and open discussion. In the New York City forums the following composers have appeared: Roy Harris, Isadore Freed, Virgil Thomson, Solomon Pimsleur, Goddard Lieberson, Daniel Gregory Mason, Henry Cowell, Harold Morris, Carl Ruggles, Edgar Varèse, Arthur Cohn, Marion Bauer, Elie Siegmeister, Charles Neginski, Frederick Jacobi, Charles Haubiel, David Diamond and George Antheil.

This Composers' Laboratory and Forum was conceived and is supervised by Ashley Pettis as a part of the program of the Educational Unit of the Works Progress Administration Music Project, Mrs. Frances McFarland, director. The plan for Composers' Forums has been sent to all regional

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Dr. Sokoloff Gives Highlights of Federal Music Project

"There are some developments of sufficient musical virility to become permanent"

"Reports show a total of 270 projects employing 13,000 musicians"

"The aim is to meet a serious condition caused by mechanized music which threatens to annihilate musical development"

"Instead of digging ditches, driving taxicabs . . . musicians are enabled to better themselves"

"A barber who drums . . . a good carpenter but poor saxophonist . . . goes back on home relief"

The Neglected Gluck

★ ★ ★
A New Life Story
Looks Also At
His Rivals



By OSCAR THOMPSON

AS presumably every open-eyed visitor at the Metropolitan Opera in New York takes note, there are six plaques, high over the curve of the proscenium, each bearing the name of one of the royal line of opera composers. Gluck, Mozart, Beethoven, Wagner, Gounod and Verdi are the masters thus commemorated. Beethoven returns to the active repertoire this season with another of the occasional revivals of 'Fidelio.' But no Gluck has been heard from the stage and pit of the Metropolitan, so far as actual opera performances are concerned, in nearly twenty years. There are, of course, many veteran opera habitués who can recall clearly enough one or more of the five performances of 'Iphigénie en Tauride' given in the season of 1916-17. Others can describe from equally unlabored memories the last representations of 'Orfeo' three seasons earlier. 'Armide,' presented at the Metropolitan for the first time in the season of 1910-11 and repeated the next year, comes similarly within the recollections of those who may look upon themselves as only moderately middle-aged. The fact remains, however, that there is a new generation of opera patrons which has yet to hear a Gluck opera at the Metropolitan. And it may be worth noting that there have been but thirty-eight performances of Gluck in the entire history of the house. Of these twenty-six were of 'Orfeo.'

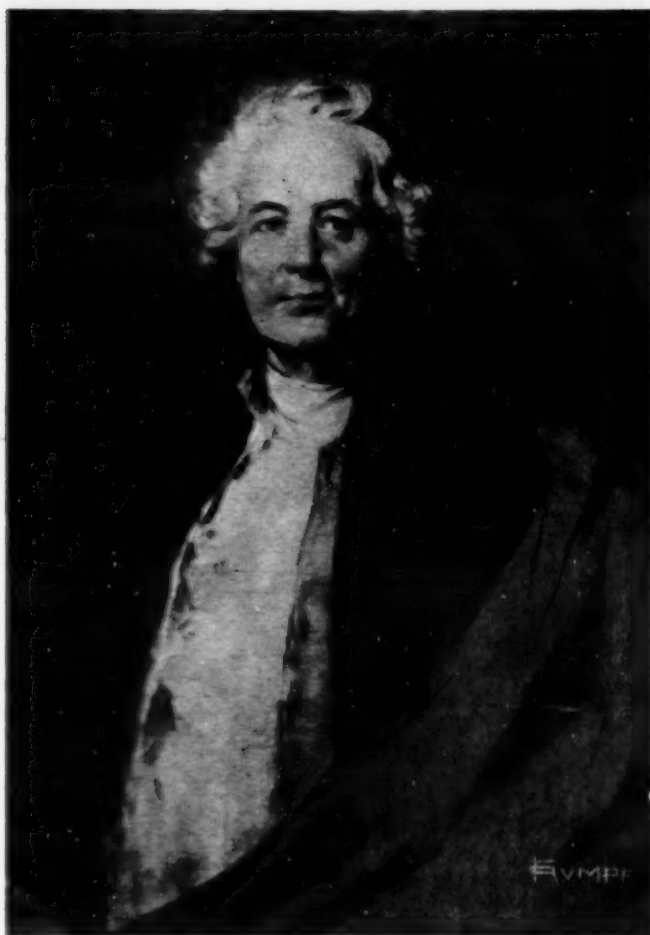
The situation is better, but not markedly so, abroad. The persistent traveler finds it possible eventually to hear one or more performances of the universally celebrated Gluck scores. Thus, the writer of these comments has encountered 'Iphigénie en Tauride' in Paris, 'Iphigénie en Aulide' in Salzburg, 'Orfeo' in a half dozen cities, 'Alceste' in two or three. But not 'Paride ed Elena,' although Vienna was productive of 'Betrogene Khadi' ('Le Cadi Dupé'), one of the comic operas which represent a lesser and, for posterity, almost an unknown Gluck. Scant as is the Mozart fare in America, the neglect of Gluck has been a more persistent flaw in the musical experience of audiences that otherwise may claim an exceptional

Two Contrasting Portraits of Gluck. Of Peasant Origin, He Attained Affluence Through His Success In the Theatre

range of familiarity with the operatic creations of many lands. Involved is something akin to the neglect of the operatic masterpieces of Handel. Though the notion that the Handel operas are beyond resurrection has been proved a fallacy in Germany, there is understandably more reason for producers disregarding them, in that they passed completely from the stage; whereas Gluck—as the Metropolitan plaque bears witness—has never been similarly consigned to limbo. Theoretically, he has retained his place among the composers of living opera. In practice, choral and symphonic societies have provided in concert form nearly all of the Gluck which younger Americans have had opportunity to hear.

With these thoughts uppermost, the appearance of a new Gluck biography by Martin Cooper (New York: Oxford University Press) presents in the library its measure of factual and opinionated consolation for what is denied the visual and aural senses in the theatre. Aside from rather cut and dried data in the lexicons and encyclopaedias, material about Gluck is scant for those who are not linguists. A bibliography of about forty books listed at the back of Mr. Cooper's volume is nearly evenly divided between French and German publications. Only Ernest Newman's 'Gluck and the Opera' (London: 1895) beckons to the English reader; and this, we believe, has long been out of print, though available in many libraries.

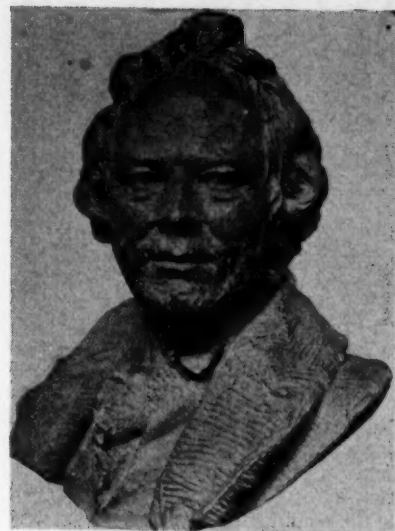
With the advantage of forty years of possible new discoveries of facts and inevitable adjustments of opinion on his side, it is only to be expected that Mr. Cooper's book will present a fuller pic-



ture than Mr. Newman's. Gluck is further humanized, though without any very detailed investigation of his everyday life. We see him "large, big-boned, pock-marked, florid"—his whole character best explained by his peasant origin. He was an excellent man of business, capable of driving a shrewd bargain; a typically self-made man, determined to do well for himself.

His Method of Composing

As a composer he steeped himself in the libretto of an opera for many weeks before he began work on the music. During the actual writing he would work himself into such a state of excitement that he was left weak and exhausted, even ill, for weeks after he had completed his immediate task. In the period of his full maturity as a composer for the stage, he chose his subjects with an eye to variation—a kind of intellectual and emotional rotation of crops, whereby the sterner and the lighter elements of his genius regularly alternated. His development was slow. Gluck only came in contact with the main stream of music when he was past twenty-two. When he wrote his first opera ('Artaserse,' Milan, 1741) he was at an age that for the average successful Italian composer of the eighteenth century meant perhaps a dozen scores already written and produced. Starting so late, he never ac-



Gluck: A Bust by Houdon

quired the facility of his Southern contemporaries.

Gluck's eight years in Italy as a young man taught him much about opera; more, it is surmised, than he learned in his studies with Sammartini. To the end of his life, Mr. Cooper maintains, Gluck remained a clumsy craftsman. He assimilated just so much of technique as was necessary for his own development and no more. But if, as the author contends (and as others have done before him) Gluck was of inferior musical talent as compared to a few of his gifted, but now little-remembered contemporaries, he possessed a greater general artistic sensibility. It was owing to this—the sensibility for literary and dramatic as well as musical beauty—that he succeeded in creating a new style of operatic writing, where Jommelli and Traetta had merely patched up the old.

His Illustrious Contemporaries

And who were Jommelli and Traetta, may ask those who may never have bothered much about eighteenth century composers of stage works not to be encountered anywhere in today's plethora of public performances. Mr. Cooper's book is an especially valuable one because of the manner in which he deals with these and other composers who played an important part in the opera as Gluck found it. Jommelli and Traetta were to Gluck, he says, what Berlioz and Liszt were to Wagner.

Included in the many musical illustrations of Mr. Cooper's book are quotations from Jommelli's 'Achille in Sciro' (1749) and Traetta's 'Ifigenia in Tauride' (1758), the latter bringing to mind how Gluck followed the practice of eighteenth century composers in re-setting many times over the same operatic subjects. Jommelli and Traetta, he observes, laid the foundations of a new operatic style but never perfected it. Jommelli had been struggling with a new orchestral technique and Traetta had given glimpses of a new form of simple dramatic grandeur without which the 'Antique' of Gluck would have been unthinkable. By contemporaries Traetta was regarded as Gluck's rival. He was described as the most "natural" of composers and compared to Titian in his use of color.

With Jommelli and Traetta, we are given cause to consider the young Neapolitan, Francesco di Majo, who also composed an 'Ifigenia in Tauride' (1761). He was one of the great losses to eighteenth century music, as he died at thirty. Di Majo alone, in Mr. Cooper's estimation, could do what Mozart later did—combine the full measure of Italian musical beauty with dramatic truth. Like Mozart, he could employ all the florid grace of the Latin vocal style, but control it, keeping his eyes fixed on the dramatic situation without allowing his musical imagination to suffer. It was in the earlier Hasse—"Il Sassone" as he was known to the Italians—that the Handelian type of "singers' opera," as it flourished in the heyday of the castrati, reached its climax. Gluck acquired from Handel

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WHAT MUSIC SHALL THE CHORAL TEACHER USE?

A Consideration of Basic Guides

By JACOB A. EVANSON

REVOLUTION, rather than evolution, is the history of American music education in the last decade. We rightly hail with pride our progress, but our house is not yet in order. There is still much thinking and practice that is ill founded. Particularly is this true in choral education. As time passes and experience accumulates, we need to restate our views as they come into clearer focus.

We no longer expect to hear our high school and college groups sing "The Bullfrog on the Bank." But we do find many of them singing choral versions of Beethoven's Fifth Symphony, Liszt's "Liebestraum," and every conceivable kind of transcription. Many programs present curious, uncritical motets of Bach and Palestrina, with the poorer Russian church music, inferior Negro spirituals sentimentally arranged, and banal, pseudo-romantic music. Some directors declare only a cappella music is good. Others are equally insistent that it is best accompanied. Many repertoires reveal poor balance as to styles.

This is sufficient perhaps, to suggest one phase of the actual confusion that prevails in spite of our great advancement. It raises two pertinent questions. First, is not this confusion due to the fact that we have no recognized set of synthesizing principles underlying our choice of literature for choral education? Second, can such principles be formulated? This article essays to do so.

Obviously, this will be a personal credo. It crystallized during the writer's experience as a high school teacher. It has been the deliberate basis of his college teaching. He will try to state, therefore, his experience and not a mere academic theory.

What Is Good Material?

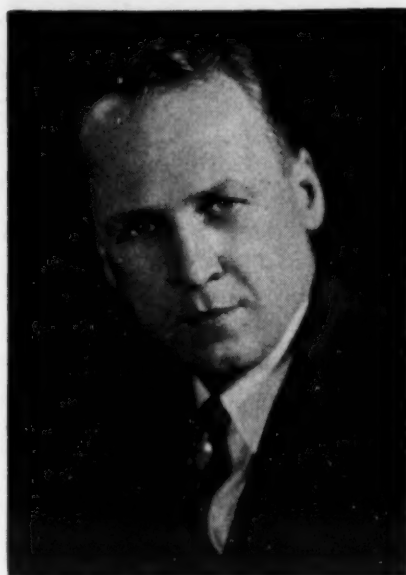
The meaning of one term needs to be clear. What is great and good music? Even if the writer had the wit for it, space forbids an esthetic dissertation, but two very common fallacies must be pointed out. Great and good music is dependent neither upon degree of difficulty nor upon degree of solemnity. The folksong "Londonderry Air," which a child may learn and enjoy, is intrinsically as fine as a Bach motet for double chorus. The salty sea song "What shall we do with a drunken sailor?" which will "tickle the ribs" of any male chorus is as valid as a Palestrina mass.

Next to creation, the highest aim of music education is the vital re-creation of its literature. This is taken as a fundamental premise. But what literature? In this case, what choral literature? We can learn much about how to choose our music from the teachers of literature in the various languages, for their aim is fundamentally similar to ours, and they already have a carefully reasoned basis for their choice of materials, which experience has confirmed. In view of the present well-ordered status of their work, there is encouragement, therefore, and, we hope, prophecy, in a recent remark of an English teacher: "Choral education seems to

be, today, in the same chaotic condition as was the teaching of English twenty-five years ago." But for the sake of greater conclusiveness the work in these other fields will be accepted in this article merely as corroboration. We will go to the broad and fundamental purposes of education itself for the guides by which to choose our choral music, and only in passing point out the English literature parallel.

American educational philosophy implies two basic postulates. The first of these is that learning is possible only through meaningful experience, provocative to the ability of the student. The second is that the extent of the learning is in direct proportion to the depth and fundamental variety of such experience.

When applied to choral music these assumptions indicate that the music



Trout-Ware

Jacob A. Evanson, Assistant Professor of Music at Western Reserve University



The University Singers of Western Reserve University in Cleveland

must be understandable to the student (with or without the assistance of the teacher), and that the power and range of voice, and the mental and emotional concentration demanded must be challenging, but within the scope of the student's ability. Furthermore, each and every piece of music utilized must yield the deepest and richest experience possible in its particular category and the entire repertoire must present the greatest fundamental variety possible. Any attempt to analyze these requirements may well begin with an examination of them in reverse order—fundamental variety, depth of experience, difficulty, and intelligibility.

Choral Music Classified

Fundamental variety in music, as in English literature, is obtained by seeking out the representative masterpieces of the great movements in the history of civilization. Since, however, the musical art forms of which we have certain knowledge and numerous examples date from early Christianity, it is from that time on that any such selection must come. For practical purposes the available choral music may be classified, in chronological order, as follows:

1. Byzantine and Early Christian, 1-1000—Modal, unisonal, anonymous, impersonal, communal (Plain chant).

2. Gothic and Renaissance, 1000-1625—Modal, polyphonic, impersonal, communal (Masses, motets and madrigals).
3. Classic (Baroque and Rococo), 1625-1800—Harmonic, architectural, dramatic, emerging realism and individualism (Opera, oratorio, solo, sonata form, pre-existing forms).
4. Romantic, 1800-1900—Individualistic, intensely personal, expanded classic technique and forms.
5. Modern, 1900—Present—Dissonant, experimental, eclectic.
6. Folk Culture—All Ages—Melodic, unisonal, anonymous (Folk song).

"But," queries the skeptic, "does this mean that we should go so far as to teach plain chant and modern music to our high school and college students?" The answer is "Yes, if they are to enjoy the most varied experience afforded by music, comparable to that available in a survey course in English literature." Plain chant is as valid as any other musical form. In its own way it is as finished and profound as a Beethoven symphony. True, it is different, but its very difference as well as its intrinsic merit is educationally important. The same is true of modern music, though its use is of greater importance, in that it affords the best possibility for achieving the greatest single purpose of our work, an adequate expression of ourselves as we are today. The impassioned warmth of the Romantics, the noble exaltation of classical utterance and the fervent and mystical glow of plain chant and modal

polyphony all fail to afford the complete realization of "here and now" which modern music may convey.

Naturally there are periods in the development of many choral groups when the introduction of an unfamiliar type of music would reflect poor judgment on the part of the teacher. There are groups perhaps which should never attempt any very unusual styles, for reasons too complex to consider here. But to say that high school and college students will not and cannot learn them is to risk the charge of provincialism or of incompetence. Under the proper conditions and influences students can and will learn to enjoy anything that is genuine. Incidentally, there might also be advanced choral classes devoted to intensive study of special fields, just as we find in English literature.

Next, depth of experience—the problem of choosing the highest examples of each style. For English literature they are chosen from the works of the greatest literary writers. For choral education obviously they will come from the greatest composers, those who have had the greatest and deepest experiences, as well as the ability to express them. Space forbids any attempt to list these composers. With the above chronological outline as a guide, any adequate history of music (such as Gray, Oxford, Pratt, Ewen's "Composers of Today") will serve the reader. The histories will also indicate the further classification of the composers by national schools.

Lastly, degree of difficulty and intelligibility. Obviously the works of even the greatest composers like those of the literary writers vary as to degree of difficulty, nature, and intrinsic merit. How to make an adequate selection? The objective rules of theory and harmony are of some value in this respect. But the subjective nature and merit of the music itself is far more important. Here, alas, there are no rules. Taste and discernment alone are the guides. Fortunately, these may be acquired by long and intimate acquaintance and association with the great masterpieces. If one lacks access to actual performances of such music, the best phonograph records will be useful for beginning such acquaintance. It is almost imperative that eventually one acquires judgment of choral music as played on a keyboard instrument or by merely reading the score.

Should Avoid Transcriptions

The foregoing principles seem fundamental to any attempt to bring choral study into line with modern developments in the fields of music and education. Other factors, however, must also be taken into consideration, but can be mentioned here only categorically. An emphatic objection should be raised to transcriptions—that is, arrangements for one medium of music originally conceived for some other medium. True, there are extenuating circumstances that may justify their use, but in the main they should be avoided for educational purposes. In the matter of accompaniments and texts, authenticity should be the rule if we are to achieve the composer's full intention, though again, expediency may demand compromises. Audience appeal is a very valid consideration in choosing the literature, even for educational purposes, but there is not the slightest necessity for stooping below the level of good taste or deviating from essential educational principles.

Finally there is the very important matter of authentic editions. A completely authoritative edition should indicate: (1) the authenticity of the original manuscript, if extant; (2) where it may be found; (3) whether or not the edition is taken directly from the original; (4) when not from the original, the source used and its authenticity; (5) all changes from the source and why made; (6) the editor responsible for those changes; (7) the original text, its source, its literal meaning and a usable translation. Few American editions of choral music measure up to this standard, though it is well established for other fields of scholarship. Because of the present chaotic choral conditions it may often be impossible or impractical. Many editions, however, reveal either unwarranted

(Continued on page 157)

EDDY in New Film, 'ROSE MARIE'

With Jeannette MacDonald Sings

Friml Melodies in Canadian Setting



Hero and Heroine: Eddy and MacDonald

WITH the object of duplicating the success in 'Naughty Marietta' of Nelson Eddy and Jeannette MacDonald, Metro-Goldwyn-Mayer have brought out these two delightful singers in a new version of the Friml-Stothart Broadway success, 'Rose Marie.' Mr. Eddy is given another opportunity to wear a becoming uniform, this time that of a Canadian 'mountie' and Miss MacDonald a chance to appear in brief episodes from 'Roméo et Juliette' and 'Tosca.' Both artists also have numerous songs here and there, as well as dramatic arias which approximate closely, not to say repeat, those of their former success.

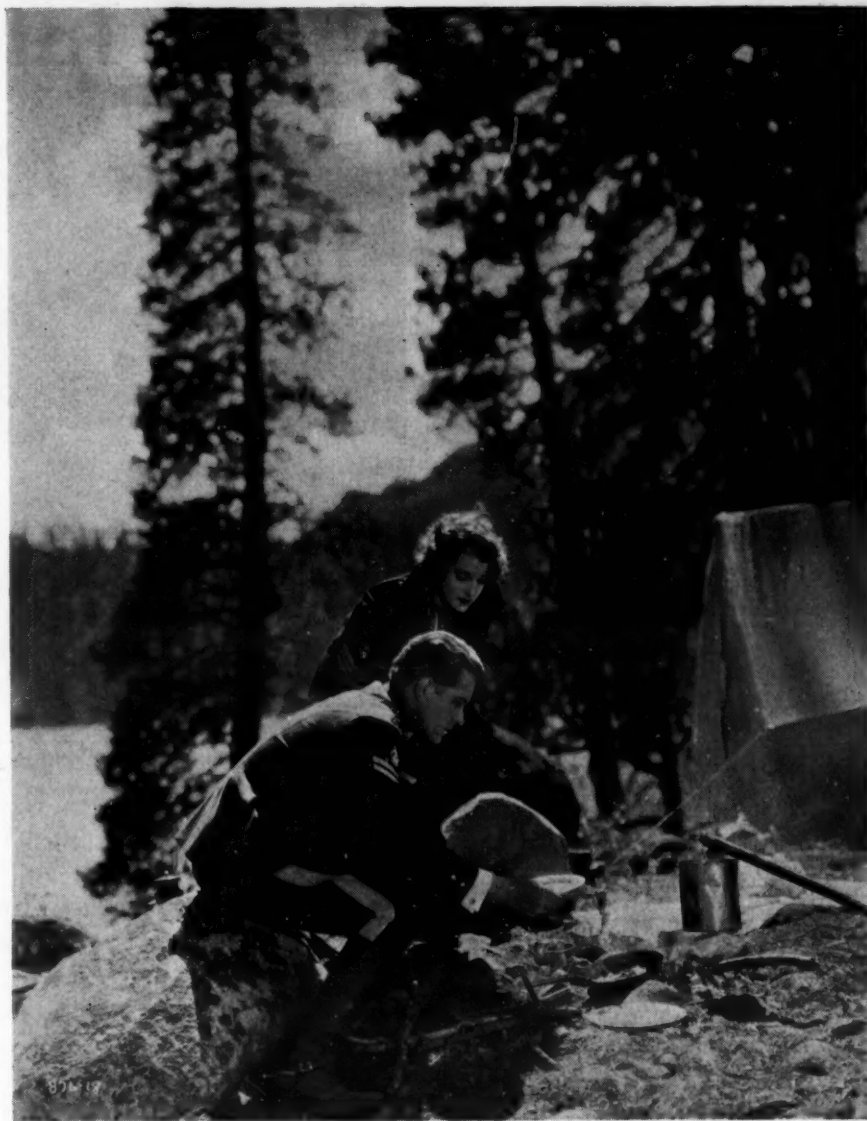
Musically, the photoplay falls below the Victor Herbert one. One suspects

that the two grand opera episodes are lugged in because otherwise Miss MacDonald would really not have much to do that was worthy of her fine voice and excellent method of producing it. Indeed, one wonders why she is not actually in grand opera. Many singers, far less well endowed, are doing great things in the lyric theatres. The Juliette morsel is charming, the 'Tosca' one less so. It is the final scene, the shooting of Mario, and the director has to introduce a chorus of male voices off-stage which Puccini did not include. Hollywood always has to be a little better than the best! Miss MacDonald rather overacts this bit, but she is vocally effective in it. Her singing of the 'Indian Love Call' was delightful.

Mr. Eddy's role and his songs do not seem up to his abilities. The voice comes over magnificently and no fault could be found with his performance of what is allotted to him to do. Several high A Flats and one high A—or was it a B Flat?—were perfectly negotiated. His singing of 'Rose Marie, I Love You' was excellent and 'The Song of the Mounties' had the proper masculine ring. It was a matter of regret that he did not have some more pretentious music to sing.

Dramatically, both of the artists were highly satisfactory. If their scenes were practically all a gesture in the direction of the popular audience, it was gracefully made and a more engaging pair of stage lovers would be difficult, not to say impossible, to find. Add to this their naturally fine voices, both so perfectly produced and you have a result that can scarcely be equalled in any form of dramatic or lyric art of the present day.

J. A. H.



They Cook Their Breakfast in a Wild, Romantic Spot

Boston Orchestras Offer New Works

Koussevitzky Men and Peoples Symphony Give Three First Boston Performances

BOSTON, Feb. 5.

FOR the pair of concerts immediately preceding his usual mid-season vacation, Dr. Serge Koussevitzky arranged the following program for the concerts of the Boston Symphony on Jan. 17-18:

Two Preludes.....Bach
(Arranged by Riccardo Pick-Mangiagalli)
Symphony No. 6, 'Pastoral'.....Beethoven
'Danza'.....Carpenter
(First Time in Boston)
Scherzo from 'A Midsummer Night's Dream'
Mendelssohn
'Après-midi d'un Faune'.....Debussy
Prelude to 'Die Meistersinger'.....Wagner

The Bach preludes in the arrangements presented have not been heard at these concerts since 1932. The scores are notable for their fidelity to the originals and the spontaneity of the additional material. The audience at this concert found them thoroughly charming, with the orchestra at the top of its bent.

The performance of the 'Pastoral' indicated that Dr. Koussevitzky had not re-studied this score with the care which he had evidently expended upon the Seventh or the Ninth symphonies given earlier in the season. The performance was acceptable but undistinguished.

Carpenter's 'Danza' does not differ greatly from former works by this composer; it made pleasant listening, was well played, and heartily applauded. The opening measures of the 'Meistersinger' prelude were not, upon this occasion, as buoyant as in former performances, but

the climax was excellent and the work closed a program of decidedly pleasurable proportions.

Two 'First Times'

The fifth concert by the People's Symphony, Fabien Sevitzky conductor, introduced Mildred Dilling, harpist, and Frances Blaisdell, flutist, as soloists. The program comprised the Beethoven Symphony No. 8, Mozart Concerto in C for flute, harp and orchestra, an 'Adagio' by Frances McCollin (first time in Boston), a 'Fantasy on a Western Folk-song' by George McKay, with English horn solo by Robert Mackay (first time in Boston) and the Weinberger Polka and Fugue from 'Schwanda,' with William Frank at the organ.

The fragment for string orchestra by Miss McCollin revealed the hand of one who is at home in her medium. It was extremely well received, the composer who was present, sharing honors with the orchestra and its conductor.

Different in texture was the McKay Fantasy, and somewhat more self-conscious in technique. The English horn solo of Robert Mackay was a distinctive feature of the performance. The concerto was most enjoyable, with the orchestra giving excellent support and each soloist winning the well merited approbation of the audience.

GRACE MAY STUTSMAN

The Stuttgart opera has recently remounted the Wagner Ring dramas with costumes designed after scientific researches in pre-historic Germany.

WILLI REICH TO WRITE BIOGRAPHY OF BERG

Vienna Music Critic Is Engaged by Publisher to Prepare Life of Austrian Composer

VIENNA, Jan. 25.—Dr. Willi Reich, music critic and musicologist, has been entrusted by a prominent publisher with the writing of the biography of the late Alban Berg. Dr. Reich was an intimate friend of the Austrian modernist composer and was first known in the United States for his comprehensive guide to Berg's opera 'Wozzeck.' He is also editor of the musical magazine '23,' the next issue of which will be dedicated to Berg and has contributed articles to many periodicals including MUSICAL AMERICA. According to present plans the biography will be completed by Dr. Reich by next summer.

Contrary to the statement made in a number of American newspapers, Berg's 'Der Wein,' recently performed at a concert of the League of Composers in New York, was not his last completed work. Berg's last composition was his Concerto for violin, conceived as a Requiem for Manon Gropius, a daughter of Alma Mahler Werfel.

Samuel Dushkin Weds

Samuel Dushkin, violinist and composer, and Louise Marion Rorimer, daughter of Mr. and Mrs. Louis Rorimer of Cleveland, were married in New York at the home of Miss Rorimer's brother, James J. Rorimer, curator of Medieval Art at the Metropolitan Museum, on the afternoon of Jan. 30. The ceremony was performed by Vincent S. Lippe. Beveridge Webster, pianist, was best man.

Mr. Dushkin, after the death of his parents, made his home in Paris with the late American composer, Blair Fairchild. He has been heard extensively in Europe and the United States and last season, toured with Igor Stravinsky. The bride is an accomplished amateur musician, having studied both in this country and abroad. Mr. and Mrs. Dushkin will pass their honeymoon in Nassau, B.W.I., and on their return, divide their time between Cleveland and Paris.

Following the wedding reception, as a tribute to their colleague, Mr. Webster and Gregor Piatigorsky played Beethoven's A Major Sonata for 'cello and piano.

New Works Lend Interest to Italian Season



Bernardino Molinari (Left) with Francesco Malipiero, Whose Oratorio, 'The Passion,' Received Its Premiere Under the Former's Baton. Also a Scene from Rocca's 'Il Dibuk,' and Augustea Oltrabella, Who Created the Role of Leah in That Opera

By ANNA WRIGHT

ROME, Feb. 1

FOURTEEN hours before sailing for the United States, Bernardino Molinari directed an Augusteo Symphony concert and gave his Roman audience three novelties. He must have felt pride in presenting the American violinist, Erno Valasek, a pupil of Adolfo Betti (noted first violinist of the Flonzaley Quartet and now past-master of the very best violin school of the peninsula) who is a youth of about eighteen years with an amazing natural violinistic gift plus a steel-true technique. He has a bow stroke which is a pure delight and a sonority warm and full.

Tommasini's new Concerto bristles with technical difficulties and pitfalls, but Mr. Valasek made light of them all. It is not the best that Tommasini can give, however, for the composer seems preoccupied with piling up violinistic problems. In order to give the solo instrument greater prominence all violins are eliminated from the small string and wind orchestra, the winds themselves being restrained in number, and therefrom arises a disconcerting lack of balance. The applause, however, was voluminous and everyone, executant, composer and audience were delighted.

The earlier part of same program crowned with success the 'Stabat Mater' of the young Roman, Mario Labroca. It is a work for orchestra, mixed chorus and soprano. Pia Tassinari sang her allotted soprano part very movingly. The Latin words are divided into nine sections, sometimes for chorus only, other times for soprano solo, and at times chorus and soprano. Simple in construction, melodious in purpose, it is always pleasing to the ear if a little careless in construction. But it is very difficult to bear in mind that it is sacred music, for there is a total absence of liturgical feeling, and were it not for a reminder of Pergolesi in one part, the very name, 'Stabat Mater,' would have been a puzzle. There is no doubt that it was very much to the public's taste and the composer was recalled again and again.

A further success attended the last part of this same program, and possibly the word triumph would be more exact

Malipiero's 'The Passion' Has First Hearing—Casella Introduces His Concerto for 'Cello—'Iris' and 'Il Dibuk' Are Rome Opera Events—La Scala Gives 'Ernani'

to express the result of Malipiero's oratorio 'The Passion.' I have never seen the Augusteo audience applaud, shout and call for the Venetian composer to the extent, and with the unanimity, which came after the last notes of the moving choral music that closes 'The Passion.' This oratorio is the sequel to his 'La Cena' ('The Last Supper') and the words are by the same Fifteenth Century poet, Pierozzo dei Castellani. As in its predecessor, the voice of Christ is sung by a mixed chorus. But this time the chorus has not got the lion's share, for the soprano part of Mary the Mother of Christ (sung to absolute perfection by Pia Tassinari) is the arresting feature of the whole.

The noble 'Lamento' of Mary is a passionately human aria; it seems as if purposely the contrast had been sought between the chorus with its spiritual austerity and Bach-like tone and the soprano music throbbing with warm life and Italian warmth of passion. The early part with several dialogues between the High Priest, Pontius Pilate, Herod and the captain of the guards is the occasion for that intense dramatic sense that is the characteristic of this composer, a dramatic feeling expressed and underlined by the orchestra.

'The Passion' music sounds simple and archaic and is accessible to the uninitiated, but to the more sophisticated there appears the audacities and the bewildering force of the Malipierian orchestra, and it seemed as if Molinari in conducting tried to attenuate the full force of what the orchestra of 'The Passion' can give.

Alfredo Casella was guest conductor at the Augusteo and introduced his new 'Concerto' for 'cello, played with masterly un-

derstanding and skill by Arturo Bonucci. It will be of great value as an addition to the 'cello literature. Here are all of the best qualities and characteristics of Casella, his color, his variety and his architectonic sense. In the three movements one main idea follows and expands without wearying.

A most important contribution to this concert was the Symphony in D by Clementi, which Casella has unearthed and reconstructed where need was for reconstruction. It is interesting not only from the musicological and historical point of view, but it comes as a genuine revelation in the pleasure that such music as Clementi's can give, and one hungers to have it repeatedly now included in our symphony concerts.

Mascagni's 'Iris' Given

It is only when the doors of our opera houses open that the musical season has its real start. This Christmas time of war put a soft pedal on our dramatic activities and the operas selected were of the unobtrusive kind. In Rome, the Teatro Reale gave us that good old-timer Mascagni's 'Iris' but as it was not only directed by Tullio Serafin but had been artistically and sonorously prepared by him, the result of his devoted and fraternal care was an 'Iris' that rose out of routine.

Beniamino Gigli was Osaka, with a voice more magical than ever and with the Roman public at his feet. The name part, Iris, was entrusted to Pia Tassinari, one of the young sopranos now passed to a full and perfect flower, a singer as intelligent as she is harmonious, and revealing new possibilities with every fresh endeavor.

If the start was tame, with the second production real interest was awakened; it was Rocca's 'Il Dibuk,' founded on the Hebrew drama by Anski. Last year I had occasion to report the great success it met with in Torino (following an equally successful first performance at La Scala) and after mentioning the salient features and the slight weaknesses, it may be prophesied that this work will take its place in the repertoire. One can only record another overwhelming success for this fascinating

and dramatic music.

Augustea Oltrabella created 'Leah,' sang it in Torino, and as a newcomer to Rome she has made good with the very difficult singing part which she has made quite her own. Every performance in Rome met with increasing appreciation. The scenery and costumes by Grandi and by Caramba which we had been admiring in Milan fitted in admirably in their Roman setting. One might foresee an English translation (the Anski drama was not only given by the Hebrew actors in Hebrew, but ran for many nights in London, in English).

'Ernani' at La Scala

La Scala offered Verdi's 'Ernani' which Milan had not heard for eighteen years. It fell so flat and was so dull that the Milanese wished seven more years had passed before giving 'Ernani,' for then it would have been a silver wedding anniversary and might have taken place in the theatre of its birth, Teatro La Fenice in Venice. Or better still to have delayed till 1944, for its centenary!

Gino Marinuzzi, an able conductor, did all that was humanly possible with the orchestra; the soprano, Gina Cigna, and the tenor, Francesco Merli interpreted, sang, and carried the burden of their rôles so that it was joy to listen to them. If 'Ernani' made one rather querulous, possibly it was good preparation for the joyful magic of Cimarosa's scintillating music.

One wonders why 'Matrimonio Segreto' is not given every season, for its brilliancy, its cleverness and its absolute musicality could never fade. It is one of the world's masterpieces that never stales, and it leaves one amazed at its infinite variety. The Scala having Signor Marinuzzi was able to give it under the best auspices and the cast which glittered with the name of Mafalda Favero (Carolina) and Tito Schipa (Paolo) in first line and with equally perfect casting in every one of the lesser parts was worthy of the music sung.

von Arent Appointed Director of Stage Designing

BERLIN, Feb. 1.—The Minister of propaganda and public enlightenment has appointed Benno von Arent director of the department of stage designing in that Ministry. von Arent was originally on the staff of Max Reinhardt, and through his originality, taste, and unusual gifts as a colorist, is now one of the foremost stage designers in Germany. He has been charged with the task of unifying German stage design in co-operation with the Theatre Chamber.

G. DE C.

The Temptations of Saint Kritikus

The Good Old Days
of Bribery,
As Recalled by
Ernest Newman

CONSIDER the critics. If world progress is to continue, if crime is to be diminished, if the joy of living is to be more equally apportioned, something might be done to improve even their lot. Programs could be shorter as well as better. By doing away with intermissions and even the exits and entrances between groups, the time which the reviewers must spend in the halls of song could be reduced materially. But are concerts given for the critics? An irate reader of Ernest Newman's pungent comments in the London *Sunday Times* has brought up that issue. As Mr. Newman himself puts it, his own "well-meant and nobly disinterested efforts to assist concert-givers to make their business pay" have brought on him "the base charge of egoism." In support of his arguments against waste of time in the ordinary concert procedure of the day, the London critic recently presented the evidence of his watch to show that for the purpose of reviewing a particular concert he had spent 124 minutes in a hall and had heard about 85 minutes of music. "So what?" rejoins the irate correspondent. Mr. Newman should know that the concerts are not given for the benefit of the press.

If Mr. Newman were an American, he might have remarked, "Oh, yeah!" Instead, he observes dispassionately that he has always been of the impression that most recitals, as a matter of fact, are given for the benefit of the press.

"That is to say," he elucidates, "the main object of them is to get press notices the ultimate effect of which, it is hoped, will be to compensate the recitalist indirectly for his direct loss on his concert. For it is a curious thing, noted by more than one profound observer, that while artists have the utmost contempt for 'criticism' in the abstract they love it in the concrete, at all events when it takes the form of praise that they can reprint in advertisements. I have always understood that it was in the hope of getting favorable notices for reprinting, in particular, in the provinces, that most artists resigned themselves to dipping into their pockets for the expense of a recital in London—a matter of throwing away a metropolitan whale to catch a few provincial sprats.

"This being so, shall I be thought unreasonable if I suggest that concert-givers ought to do all they can to make things pleasant for the critics?"

Those Were the Days!

Continuing in his thesis, Mr. Newman surveys the critical scene with an ironic eye for the past glories (and perquisites) of the profession. His discussion in the London *Sunday Times* goes on to say:

The good old days of direct and substantial bribery, unfortunately, seem to have gone forever. It must have been really worth while being a

critic in those days. At the best there was a Meyerbeer from whom one could expect a pair of silver candlesticks on the eve of the production of each new opera, or a diamond bracelet for one's wife as a trifling expression of the profound admiration the composer had always felt for the critic's impeccable taste in music. At the worst the Press was at any rate courted. It was the practice for everyone who came to a town in order to give a concert to call on the critics in their homes, leave a few tickets, and express the humble hope that the critic would deign to dignify the concert with his presence. Contrast this polished technique with the crude methods of the concert agents in the present age of barbarism, an avalanche of tickets descending on the poor critic each week with no more ceremony attached to them than if they were income tax demands.

There is every reason to believe that the rough handling that Wagner received from the London critics when he conducted the Philharmonic concerts in 1855 was due to the fact that he stubbornly refused to call on such great men as Mr. J. W. Davison of the *Times*, whose acquaintance even a Meyerbeer had not disdained to cultivate. With the quixotism that has always been the undoing of our race, the British critics as a whole refrained, even in those days, from cashing in on the material advantages of their profession. But in other centers the critics, not only in early-Victorian but in later times, have shown a better sense of realities.

Did not one of Théophile Gautier's editors blandly justify the smallness of

the salary paid him as dramatic critic on the grounds that he could legitimately look, for an augmentation of that salary, to gratitude on the part of playwrights and actors for favors to come? And I remember being told by a musical friend who had lived in Italy of the rare tact and polish shown by a famous Italian critic in the receipt of his dues. A certain musician who was about to give a concert in a certain Italian town was told that he must not neglect to call on the influential yet incorruptible critic X, and was on no account to forget to have, by pure accident, a 100 lire note in his right palm when he shook hands on leaving. After the hand-shaking had taken place, he was surprised to see X suffering from what looked, at first sight, like a stroke: his right shoulder sagged, his right hand nearly touched the ground. Then the player saw the reason for this distressing physical disequilibrium: he slipped another 100 lire note into X's left hand, and the body immediately straightened; the lost balance had been restored.

Toujours La Politesse

Gone, also, at least in this degenerate country, are the golden days when a critic could thus make criticism financially worth while. On the one side the business has been ruined by foolish notions of honesty on the part of the critics. On the other side, composers and performers, poor fellows, are feeling the economic pinch as badly as any of the other skilled workmen. Composers in particular: hardly one of those who honor me with their acquaintance looks as if he had silver candlesticks or diamond brace-

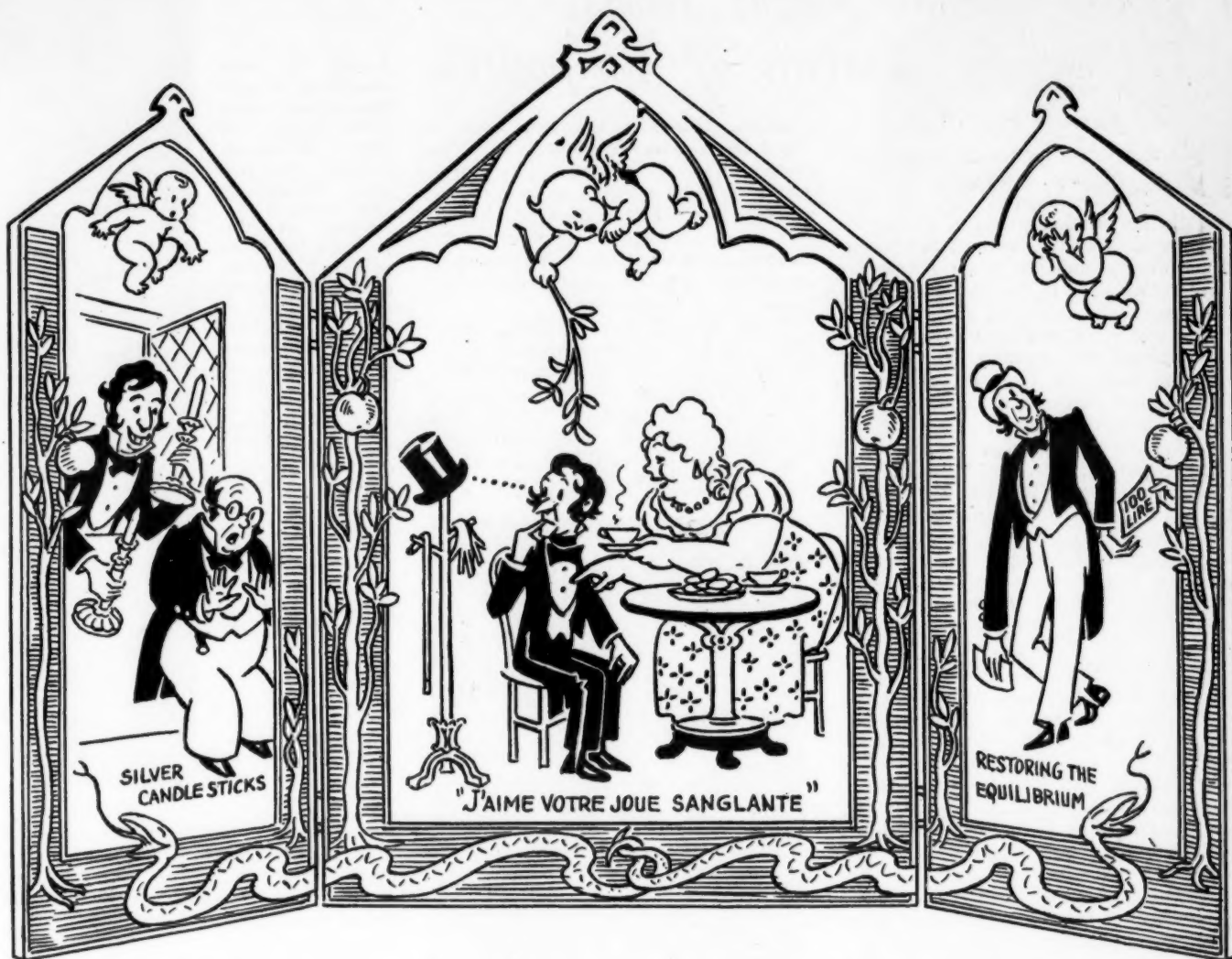
lets to strew about the press seats. The pleasant old practice of bribery, direct or indirect, has therefore fallen into desuetude. Even the women performers seem to have given up trying their blandishments upon us; and I must admit that these blandishments were always agreeable, even if they led to nothing. And to our credit be it said that when we had to turn down a good offer we did so with the courtesy of a Chesterfield. I remember receiving an invitation to a quiet little dinner for two with a foreign prima donna whose appearance was decidedly attractive even if her voice was not specially remarkable. I did not hurt the good woman's feelings by a direct refusal. I merely wrote, "Chère Madame. J'aime votre joue sanglante," which she no doubt took as a rough islander's naive expression of his admiration of her physical charms.

The Placing of New Works

The London critic has one simple reform to urge upon those who give concerts, as follows:

I beg them to place the new work of the evening, or the most important of the old works, at a point in the program when the critics can listen to it with the maximum of concentration and comfort and then get away to write their notices, without hurry and without any blurring of their impressions. We are no longer living in days when either the papers have the space to spread themselves luxuriantly over a whole concert or readers have the leisure or the inclination to go for the thousandth time over the old ground. Especially in cases where the

(Continued on page 197)



A Triptych of Tribulations, as Drawn by George Hager

HEINRICH SCHENKER'S CONTRIBUTION TO THEORY

Viennese Scholar Sought Broader Base for Analysis of Composition

By ARTHUR PLETTNER

DURING the month of May, 1935, the Sunday editions of New York newspapers reported the passing into another world of the Viennese music theorist, Heinrich Schenker. His obituary did not seem to be of great significance to the average music-lover and active musician in the United States, and yet a small circle of serious musicians in this country is realizing that the work of Heinrich Schenker may be of far-reaching importance to the future development of theory. Fortunately, the third and last volume of Heinrich Schenker's main work, the 'Neue Musikalische Theorien und Phantasien' (Vienna: Universal Edition), was completed and already in the hands of the printer at the time of his death. This last volume, in a way, is the synthesis and systematic presentation of the ideas developed in his previous works.

Already the principles enunciated in Schenker's writings have found, on one side, devoted adherents, willing to accept without question the new doctrines, and, on the other side, scoffers and critics, who can see little gain to composition and the theory of music in these teachings, which, they claim, are far too involved and abstruse. Of course, such one-sided and diametrically opposed valuations of a new theory hardly portray the real situation. The following lines, therefore, are intended to give an impartial account of some of Schenker's aims and contributions to the science of music, as outlined in his last book, Vol. III, 'Der Freie Satz' (Free Composition).

Throughout his writings, Schenker subjects the existing books on harmony, counterpoint and form, and the prevailing methods of musical analysis to a searching criticism. He finds that though the existing systems treat of isolated features of musical composition: chord-progressions, the combining of melodies (counterpoint), manipulation of motives, formal patterns like phrases, periods, two and three part forms, nowhere is to be found in them a clear plan, describing the joining of all these contributing elements into a coherent, organic whole.

Seeks Mystery of Genius

Music theory, he claims, describes and enumerates only features easily observed by the eye on the surface of compositions. In analysis, figures are written under chords in endless succession, motives and themes are isolated for discussion and their appearances and transformations during a piece of music are recorded year in and year out by students under the watchful eyes of theory teachers, and still, the factors causing the differences between the marvelous coherence and organic continuity of masterworks and the patchwork compositions of lesser composers remain a mystery. This problem, however, is one of prime importance to Schenker, and to its solution he devotes his efforts.

One may try to explain such differences as being those between genius and mere talent. But that is just stating the enigma in different language; it is not an explanation. The answer to this

question, Schenker reasons, must be found by a closer investigation of the masterworks, by a search for forces giving a composition direction and unity. These forces may not be discernible to the superficial observer and must be looked for beneath the outside appearance of music. A structural background is to be found.

These difficulties confronting musicians are by no means unique in the theory of music. Investigators in other fields of research find themselves in much the same position. The eminent psychologist, Wundt, says clearly that "the most exhaustive description of the items that make up a perception could



ARTHUR PLETTNER

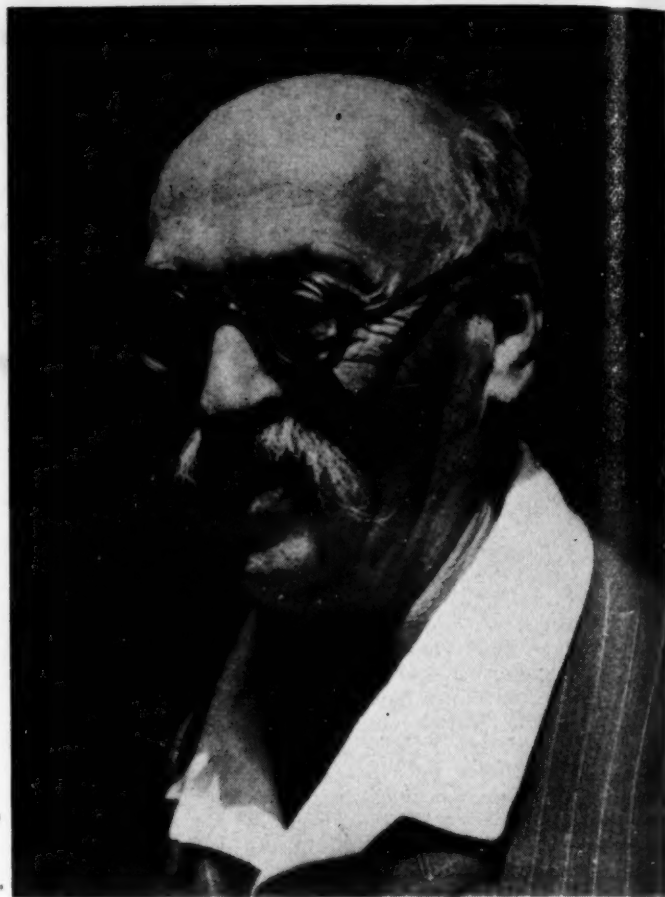
not yield a description of the qualities or properties of the perception as a whole." And the following quotations from Griffith's 'General Introduction to Psychology' deals with the same problem, "... since no mere collection of items can ever be more than a collection, the unique qualities of the wholes in mental life, say the perception of a melody, of a picture, or the solution of a problem, must issue from the creative power of some special agency. It must be that mental life should be described in terms of wholes, properties of wholes, in terms of the total patterns of configurations which nature herself has produced."

The similarity of thought between these quotations and the following sentence, translated from Schenker's last book, is indeed worthy of attention, "Therefore, is it not futile to attempt the creation of an organic, living work of art by linking together successions of tones without a background?" He is even more explicit in the following sentences, "The background in the art of painting is visible, therefore it needs neither justification nor explanation. That a musical art-work also has a background and middle-ground as the indispensable prerequisite for an organic foreground or surface, was unknown to this day, and this work introduces the concept for the first time. ... Even a little bouquet requires some semblance of order; leading lines, enabling

Arthur Plettner studied piano and flute at the State Conservatory of Music, Würzburg, Germany, and has had fellowships, three years in succession, at the Juilliard Graduate School, studying conducting with Albert Stoessel. He has been active in light opera both as conductor and chorumaster and has played flute in symphony orchestras. His orchestral version of MacDowell's 'Fireside Tales' was performed at the last Worcester Festival.

—Ed., MUSICAL AMERICA.

HEINRICH SCHENKER



the eye to take in the whole with the least of effort. The ear also requires some sort of guiding lines, and that even more, as it is, so to say, a younger organ than the eye."

Other Arts More Accessible

One can readily see from these quotations, taken at random from his last book, what task he has set himself. Schenker endeavors to discover the nature of the background in compositions of lasting merit, and then to formulate his findings clearly and yet with sufficient flexibility, so they may fit a great variety of types in music. The path of such an investigation is beset with many obstacles, and one can understand that more readily if one keeps in mind that "the ear is a younger organ than the eye," music a much more lately developed art than either poetry, drama, painting, sculpture or architecture. The guiding principles in other arts are more accessible to investigation, they seem to have more in common with phenomena of everyday life.

Even in the psychological laboratory more efforts are devoted to experiments investigating phenomena in the visual field. Gestalt psychology has been able to prove in numerous experiments the presence of forces influencing good continuity, background and figure organization in the visual field, but hardly any information is available on forces and organizations active in the aural field. It is not surprising, then, that music is considered the most elusive and immaterial of all arts.

In order to find unifying principles, Schenker changes the traditional concept of consonant triads. The triads, according to his ideas, are not necessarily restricted to making their appearance as vertical units (or slightly modified in arpeggio form), but the notes of a triad may be spread out in time, thereby creating a space in the realm of tone and time. In this way the sensation of unity, which is generally associated with the concept

of consonant triads, is employed to give coherence to larger groups of tone-successions. The notes so separated are linked by chains of passing notes, to which, in turn, consonant intervals are added according to the laws of strict counterpoint, thereby creating new consonant spaces, which again open up new possibilities for the employment of passing notes. The resulting structure is further elaborated by the introduction of suspensions, alterations, appoggiaturas, etc.; and by further differentiation and detail work the composition takes on its final form.

One can see that in this way all succeeding chords and melodic lines are the result not of willful arrangement by the composer, but grow out of simple beginnings, giving the whole logic and unity. The concept of tonality becomes a much more extended one than heretofore; it brings in line many phenomena which had to be explained by modulation in the old schools. Schenker devises ingenious and elaborate analytical charts (Umlinientafeln) of masterworks in order to substantiate his ideas and illustrate how long sections in music are unified by, and subject to, the forces inherent in comparatively simple consonant progressions, which, in turn, observe the laws of strict counterpoint.

These lines are only intended to introduce to the reader Schenker's approach to the problem, as an adequate exposition of his system could not be attempted in so short a space. The language differs also to a considerable extent, as many of the new terms introduced by him do not yield readily to the efforts of the translator; a literal translation would rob them of much of the significance and meaning which they possess in the original German.

Some Shortcomings

It is not surprising that this new theory, which is so definitely opposed to many features of the traditional teachings, has been the object of much adverse criticism. It must be admitted that Schenker's system has some obvious shortcomings, and his ardent admirers will have a difficult time explaining them away. It appears strange to a liberal-minded musician to find the many beautiful works of sixteenth century composers dismissed as products of an

(Continued on page 136)

MEPHISTO'S MUSINGS

Dear Musical America:

Last year everywhere in the world musical folk were surprised to learn that Richard Strauss had resigned as head of the Reichsmusikkammer in Germany. The reason given was, of course, his advanced age. Some of us smelled a rat; some thought it had something to do with his having used for his last opera, 'Die schweigsame Frau,' a libretto written for him by Stefan Zweig, an author viewed with extreme disfavor by the Goebbelses and Goerings.

A little later it was learned that Germany's most famous living composer was to go to live in Austria, where he had for a number of years made his home, when he was active at Vienna's Staatsoper. Since then little has been said about it: I am not certain whether Richard II is in Germany now or whether he has left.

The story, which I'm to give you, comes to me on pretty good authority and something tells me it's true, though stories do get twisted in the telling, as you know only too well. It seems that Strauss, after the premiere of 'Die schweigsame Frau' in Dresden, wrote to Stefan Zweig, asking him to write him a libretto for his next opera. Zweig, who lives in Salzburg, replied, stating frankly that he didn't believe that this was the time for him to collaborate again with Strauss, that his previous libretto had caused the veteran composer considerable trouble in connection with 'Die schweigsame Frau' (at one time prior to the premiere it was thought that the opera would be forbidden by the government because of the failure of its author to qualify racially!) and that he hoped Strauss would understand his position in the matter.

Well, the letter was replied to by Strauss, who upbraided Zweig for his lack of courage, assuring him that he was an old man now, that he didn't compose as quickly these days as in the past, and that by the time he got his next opera finished the "gang now in power" would be out and everything would be smooth sailing. Strauss's letter to Zweig in Austria, like much other mail now going from Germany to foreign countries, was opened and the contents communicated to the powers that be. The result was that two police inspectors called on Strauss's son, informed him of his father's offense and advised him that it was essential that Strauss resign at once all his official posts.

He did. Nothing was printed about it in the German press, but the story leaked as stories have a way of doing.

Strauss is, of course, a weather vane. One never knows which way he is blowing, for he is an opportunist, as he showed when he assumed the presidency of the Reichsmusikkammer after the Nazis took power. But he is also, by nature, a warm-hearted Bavarian and some of the things that have been happening in music in the Third Reich have doubtless made him realize that his adherence to government restrictions was making him, a world figure, (not a small-town musician like his successor as head of the Reich Music Chamber) ridiculous in the eyes of the world.

Perhaps, too, he has noticed that some of the conductors, prominent in Germany before January, 1933, and now active in important posts in foreign lands, have been conducting programs for several years without performing as much as a single composition by him! That omission by them is of great concern to him, for it deprives him of the revenue gained from performing rights. And Strauss, as is well known, has ever been a musician who has seen to it that his music earn for him not only fame but also substantial monetary compensation.

Whatever the reason, Strauss is no longer *persona grata* with his country's government. They're not giving his operas as often as formerly, which is, I'm frank to say, their loss artistically, even if this official chastisement is his loss financially.

* * *

I was glad to see that at a concert of the Chicago Symphony last month a Suite from 'The Maypole Lovers' by Rosseter G. Cole was given a hearing, and a very successful one, I'm told.

Dr. Cole began his opera to a libretto by Carty Ranck called 'Merrymount' back in 1919; the title of the libretto was copyrighted in 1917. But in the meantime Howard's Hanson's 'Merrymount' to Richard Stokes's libretto came along with the same title. Dr. Cole, therefore, changed his opera's title to 'The Maypole Lovers.'

The year before the Hanson opera was given at the Metropolitan you published an interesting, exclusive story, revealing the fact that three American composers had written operas on this subject, the two already named above and David Stanley Smith. The Hanson opera was given, and now Dr. Cole has made a suite from his opera, comprising the Prelude and Finale from Act I, Roger's Monologue from the same act and a Dance from Act II. I don't know what has happened to the Smith opera, for I've heard no more about it.

The Cole opera ought to be given in Chicago next season; its composer has shown himself to be a musician of fine ideals, as well as genuine gifts. He celebrated his seventieth birthday on Feb. 5 and has put to his credit a career of admirable activity as teacher, organist and composer. This is not the first time that he has been played by Dr. Stock, his Symphonic Prelude and his 'Pioneer' Overture having already been performed by the Chicago conductor, the Symphonic Prelude on two occasions.

* * *

Concert managers have their problems (as who doesn't!). Witness Jack Salter when Nino Martini was requested to change broadcasts on the Chesterfield Hour with Lily Pons a short time ago.

That sounds very simple, but the Metropolitan tenor had the following com-

plicated dates: a rehearsal at the Met on the 13th (when he had previously been booked in Montreal), the (changed) date in Montreal to the 10th, a Toronto concert the 9th and a Buffalo concert the 14th. The broadcast was to be on the 8th. Figure it out for yourself—Mr. Salter did. Trains immediately after concerts, with hardly a breathing spell to receive the congratulations of people in Canada who flocked backstage to admire the personable young tenor—that was the way it was solved.

In my comparatively placid realm, I sometimes marvel at the extraordinary resourcefulness and adaptability of you busy people in your musical world.

* * *

It's a wise publication that knows its own offspring. And what is my reason for that remark. This little story:

I hear that one day recently a lady blew into your office and flatly accused you of being the father of her book. Its name, by the way, is 'Murder in Time' and it's all about a famous conductor who was shot during the funeral march in 'Götterdämmerung'—not because of the way he conducted it. It's a mystery story and I can't tell you just why. The authors, Lillian Day and Norbert Lederer, know their Wagner—it's a good book. I just read it.

Here's the connection. About fifteen years ago, Miss Day came into your office and demanded to see the editor—a personal interview. She got it, handed the manuscript to him and said, "I wrote this and I want the money today."

He read the opening sentence and said "I'll take it." (She got ten dollars, and liked it.)

That opening sentence was: "When you are a super at the Metropolitan Opera, you are traveling steerage."

Miss Day decided then and there to give up "work" and become a writer. To her credit now are several books, a play and many stories and articles. She confesses to a weakness for musical backgrounds, and has written a biography, 'Paganini of Genoa,' which you reviewed when it was issued.

Her co-author in the mystery opus is a criminologist, a doctor of forensic medicine, a graduate of the Vienna Conservatory. His family is musical.

* * *

That fine tenor, Frederick Jagel, has been doing himself proud this season at the Metropolitan in leading roles, as well as substituting on short notice in the early weeks in 'Butterfly' for Richard Crooks and a few days later as the Duke in 'Rigoletto' for Charles Kullmann.

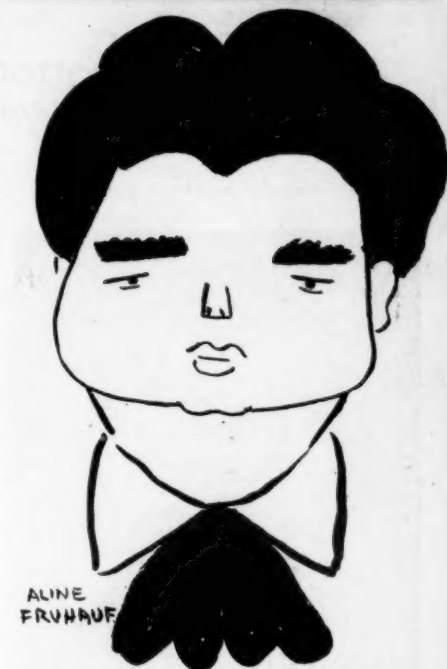
At the Saturday matinee on Jan. 25, he sang Radames in 'Aida' with brilliant success. Not only was he applauded by the audience at the opera house and heard by the unseen radio audience all over this country, but when he arrived at his home that afternoon he found a cable from his wife's father and sister in Glasgow telling him that his broadcast had come through splendidly and was heard by music lovers in Scotland's famed city of learning. Broadcasting on short wave carries these Metropolitan opera performances all over the world.

* * *

In the review of 'Götterdämmerung' in your Jan. 25 issue, your critic did not mention the fact that Marjorie Lawrence in the final scene showed herself a horse-woman, as well as one of the best exponents of Brünnhilde heard here in recent years.

When Grane was led in Miss Lawrence leaped on his back and rode off. She had planned to ride him right into

With Pen and Pencil



Vittorio Giannini, Who Conducted the Premiere of His 'Theodore Roosevelt Memorial' Symphony in a Recent NBC Broadcast

the flames of the funeral pyre, but the stage setting at the Metropolitan is not built so as to make that possible. They tell me that next season the Australian soprano plans to do it, however, and it is to be hoped that the management will co-operate with her. I hear that in the Australian brush she rides a lot, and is accustomed to all kinds of feats of horsemanship, including hurdling.

She is now in Paris, where at the Opéra she will sing Valentine in the centenary performance of Meyerbeer's 'The Huguenots' and also create a new role in the world premiere of Enesco's opera 'The Sphinx.' Those who heard her here this season will be glad to know that she will be back at the Metropolitan again in the Fall and also that she will make a concert tour under the direction of NBC Artists Service. George Engles signed her up before she sailed. Congratulations, George!

* * *

From an interested observer, one of my imps received this last week. I, too, would like to know the answer:

"Dear Imp, No. 32:

I've been wondering lately just what they are doing in Italy when they give 'Aida' these days. That is, assuming they do give it and have not banned it, as they have much music of what they call "sanctionist" countries.

Amonasro is, of course, an Ethiopian and so is his daughter, Aida. Now just what can nationalists do about it when these dark-skinned operatic characters, whom they have loved for years, come out on the stage with Il Duce and Haile Selassie fighting a little war for the self-determination of nothing in general and more territory for Italy in particular?

It's a problem all right and I would certainly be delighted to know from some reliable authority, such as you or your "imp"erial Satanic boss how they work it.

Sincerely,

OPERA GOER
(Especially Verdi Operas)

How do they work it? asks your

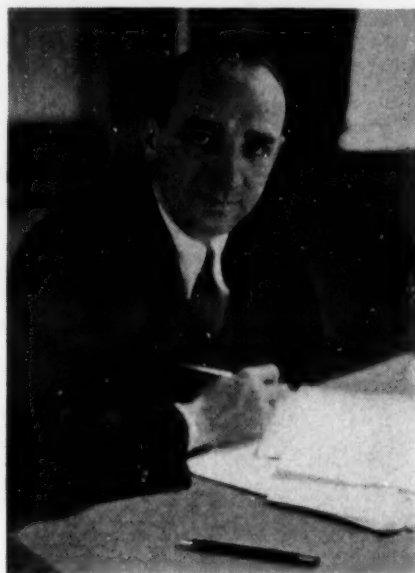
Mephisto

NEW YORK CONCERT MANAGERS: NBC ARTISTS SERVICE

GEORGE ENGLES
O. O. BOTTORFF
MARKS LEVINE
JAMES McCORMACK S. HUOK



George Engles, Managing Director of NBC Artists Service, NBC Vice-president and President of Civic Concerts, Inc.



Lenox Riley Lohr, New President of the National Broadcasting Company



O. O. Bottorff, Vice-president and General Manager of Civic Concerts, Inc.

NBC Artists Service

GEORGE ENGLES, managing director of NBC Artists Service, reports that his organization is now completing the best season in seven years. Business has been forty percent better than last season. Local managers in all parts of the country report increased receipts and greater interest in all types of musical entertainment.

Everything points to even better prospects for the future. Bookings for 1936-1937 have started two months earlier than last year and in such exceptional cases as Flagstad and Kreisler reservations carried over from last season represent practically complete bookings for the coming year.

Actual figures on advance bookings for the next season are equal at this time to the amount booked last year up to the end of March.

New Names Added

New artists whose names have been added to the list of NBC Artists Service for 1936-1937 include Gertrud Wettergren, John McCormack, Elisabeth Rethberg, Marjorie Lawrence, Susanne Fisher, René Maison, Friedrich Schorr, Nina Morgana, Frank Forest, Luboschutz and Nemenof (duo-pianists), Raya Garbusova, Beveridge Webster and Helen Gahagan.

Twenty members of the Metropolitan Opera Association are now under management of NBC Artists Service: Flagstad, Florence Easton, Susanne Fisher, Dusolina Giannini, Marjorie Lawrence, Elisabeth Rethberg, Gertrud Wettergren, Lauritz Melchior, René Maison, Ezio Pinza, Friedrich Schorr, Eide Noréna, Gladys Swarthout, Ludwig Hofmann, Queena Mario, Dorothee Manski, Doris Doe, Nina Morgana, Chasé Baromeo and Helen Gleason.

The complete list of artists for 1936-1937 includes the following:

Sopranos: Mmes. Flagstad, Florence Austral, Easton, Fisher, Gahagan, Giannini, Ria Ginster, Gleason, Lawrence, Manski, Mario, Morgana, Noréna, Rethberg, Swarthout, Marion Talley.

Contraltos: Louise Bernhardt, Doris Doe, Wettergren.

Tenors: Melchior, Attilio Baggione,

Mario Chamlee, Forest, Maison.
Basses and Baritones: Baromeo, Frank Chapman, Arthur Fear, Hofmann, Pinza, Schorr.

Violinists: Kreisler, Zimbalist, Francis Macmillen, Benno Rabinof, Jacqueline Salomon.

Pianists: Rachmaninoff, José Echaniz, Ignaz Friedman, Rudolph Ganz, Albert Hirsh, Pescha Kagan, Mischa Levitzki, Josef Lhevinne, Poldi Mildner, Hortense Monath, John Powell, Artur Schnabel, Jan Smeterlin, Egon Petri, Beveridge Webster.

Duo-Pianists: Josef and Rosina Lhevinne, Maier and Pattison, Luboschutz and Nemenof.

Cellists: Emanuel Feuermann, Raya Garbusova.

Flutist: John Amadio.

Ensembles: Musical Art Quartet, American Society of Ancient Instruments.

Special Attractions: Humphrey and Weidman, Nina Theilade, Russian Symphonic Choir, Maganini Chamber Symphony.

By arrangement with S. Hurok: Marian Anderson, contralto; Ginette Neveu, violinist; Rudolph Serkin, pianist; Kolisch Quartet; Monte Carlo Ballet Russe; Trudi Schoop and her Comic Ballet; Moscow Cathedral Choir; The Dana Singing Ensemble; Vienna Choir Boys.

Civic Concert Service, Inc.

THE past year has proved the most eventful in the history of the Civic Concert Service, Inc., which, in March, became a subsidiary of the National Broadcasting Company, the main offices moving from Chicago to the RCA Building, New York City. A branch office is maintained in Chicago. On April 1 George Engles, managing director of NBC Artists Service and vice-president of the National Broadcasting Company, was elected president of the Civic Concert Service, Inc. O. O. Bottorff became vice-president and general manager.

Other officers are: David Rosenblum, treasurer; Mark Woods, secretary; R. J. Teichner, assistant treasurer; E. Gardner Prime, assistant secretary; H. F. McKeon, auditor. Serving on the board of directors are: Richard C. Patterson, Jr., chairman; A. L. Ashby, Mr. Woods, Mr. Engles and Mr. Bottorff. D. L. Cornet is in charge

of the Chicago office and assistant manager in charge of the western division.

During the year several new field representatives have been added to take care of the increasing business and the office forces have been augmented. More new cities have been added than during any year of

Plans are being made to take care of the rapidly increasing demand for the Civic Music Plan in cities throughout the entire country and for the presentation of new features in concert.

S. Hurok

S. HUROK will bring the Monte Carlo Ballet Russe to this country for its fourth tour in 1936-37, and will present the second tour of Trudi Schoop and Her Comic Ballet, the second of the Moscow Cathedral Choir under Nicholas Afonsky and the fifth of the Vienna Choir Boys.



S. Hurok

The Monte Carlo Ballet has had a remarkable tour this season, playing in dozens of cities before tremendously enthusiastic throngs. Even more dates are scheduled for next year, as the ballet adds more towns to its list.

The sensational return of Marian Anderson, Negro contralto, who gave two Town Hall recitals, was an outstanding event of the season. Audiences acclaimed her so enthusiastically that Mr. Hurok is happy to announce a second season for her. New attractions are the Dana Ensemble, a quintet of Polish singers, and Ginette Neveu, sixteen-year-old French violinist.

Also under Mr. Hurok's management are Rudolf Serkin, noted pianist who has been playing in the music centres of Europe; the celebrated Kolisch Quartet; Bronislaw Huberman, violinist, now in this country, and Rafael, concertinist.



Marks Levine, Manager of the Concert Department of NBC Artists Service

the year. Several of the associations, namely Worcester, Mass.; Schenectady, N. Y.; Salt Lake City, U.; Dallas, Tex.; Tacoma, Wash., and Des Moines, Ia. have full memberships and have been obliged to establish waiting lists.

More artists are being presented in concert before Civic Music Associations than in any year except 1929-30. Among the well known artists and attractions appearing before the C.M.A.'s are: Monte Carlo Ballet Russe, Flagstad, Rachmaninoff, Kreisler, Swarthout, and the Boston Symphony.

Under the able leadership of Mr. Engles the Civic Music Plan is more firmly entrenched as an integral part of the musical life in the United States than ever before.



James McCormack

Returning for a tour next season, John McCormack, noted tenor, will be under NBC Artists Service for concerts. James McCormack will continue as the tenor's personal manager.

NEW YORK MANAGERS: COLUMBIA CONCERTS CORPORATION

ARTHUR JUDSON
EVANS AND SALTER

METROPOLITAN MUSICAL BUREAU
HAENSEL & JONES
WOLFSOHN BUREAU
COMMUNITY CONCERT SERVICE



Arthur Judson, Head of Concert Management Arthur Judson, Inc., and President of Columbia Concerts Corporation



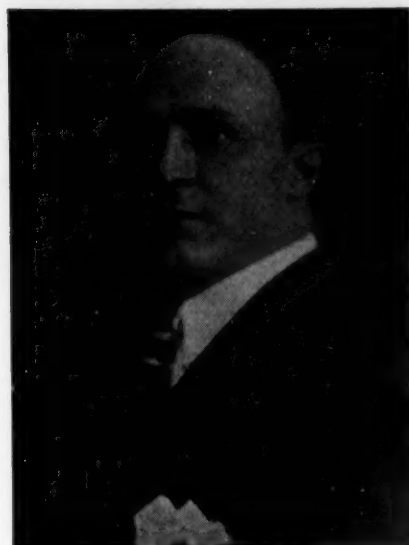
F. C. Coppicus of the Metropolitan Musical Bureau, Executive Vice-President of Columbia Concerts Corporation



William S. Paley, Chairman of the Board of Columbia Concerts Corporation

Symphony and Woodwind Ensemble, are by now national institutions. Equally well known in his field is Carlos Salzedo, foremost exponent of the harp and leader of the Salzedo Harp Ensemble.

Two other instrumental groups who are prominent on the Judson-Wolfsohn lists are the Gordon String Quartet and the Trio Italiano. The former, founded in 1921 by first violin Jacques Gordon, is



Jack Salter, of Evans & Salter, Columbia Concerts Vice-President

and he balances his two careers in virtuosic and musicianly manner.

Familiar faces in the Judson Hall of Fame are also Joseph Szigeti, Kathryn Meisle, Frederick Jagel, Gregor Piatigorsky, Nathan Milstein, Ethel Bartlett and Rae Robertson, Georges Barrère and Carlos Salzedo. The Hungarian violinist, after a particularly brilliant season here, will begin his eleventh American tour next November, an interesting feature of which will be a series of three Saturday matinee recitals at New York's Town Hall on Jan. 16, 23 and 30. The American contralto of the Metropolitan has been engaged for the eighth time by the San Francisco Opera for this coming autumn and is in demand, as always, for appearances with orchestras and for concerts. The American tenor, Jagel, is as popular throughout the country as he has been for nine seasons at the Metropolitan

recognized as one of the finest quartets in the world. The latter, consisting of the pianist and composer, Alfredo Casella, the violinist Alberto Poltronieri, and the cellist Arturo Bonucci, first came to this country in the autumn of 1934 on the invitation of Mrs. F. S. Coolidge and made a deep impression on the leading critics of New York, Washington and Boston. They are now making their first American concert tour and are introducing Casella's Concerto for Trio and Orchestra with the Chicago and Boston symphonies. A larger instrumental organization, the Philadelphia Chamber String Simfionietta, of which Fabien Sevitzy is conductor, also holds its audiences season after season.

Two stars of the Vienna Opera, the Hungarian contralto, Enid Svantho, and the American tenor, Charles Kullmann, were in the spotlight of the 1935-36 season. Mme. Svantho made her American debut with the New York Philharmonic-Symphony Orchestra in the Mahler Second Symphony at the special invitation (Continued on page 18)



Lawrence Evans, of Evans & Salter, Columbia Concerts Vice-President



Fitzhugh W. Haensel, of Haensel & Jones, Columbia Concerts Vice-President

COLUMBIA Concerts Corporation of Columbia Broadcasting System, marking this winter its fifth birthday, looks back on its past year of achievement and ahead to a season already solidly launched and feels that it can justifiably celebrate its anniversary. One hundred and two individual artists and special attractions are sponsored for 1936-37 by this great central booking agency which represents the amalgamation of Concert Management Arthur Judson, Evans and Salter, Metropolitan Musical Bureau, Haensel and Jones, the Wolfsohn Musical Bureau, and the Community Concert Service. It is interesting to note, in view of the prosperous outlook and the ever growing volume of business, that sixty-five percent of the artists on the Columbia Concerts Corporation list are American born and that the demand for native talent, particularly for the singers and instrumentalists of the rising generation, is increasing with amazing rapidity through the entire country.

Depression times found the music industry less hard hit than other more commercial enterprises. During the period when the economic structure of the nation was badly shaken, it was significant that no major symphony orchestra and no established local manager went out of business. It was factually proven in those days that music was more necessary to the life of America than the so-called "necessities" of life.

Now, with generally improved conditions, the music business is better than ever before. Three factors are mainly responsible for the increase in bookings and the expansion in audiences. First has been the rising market for concert artists on the air with the subsequent creation of radio listeners, conditioned, by regular broadcasts of good music, into new concert-goers. Second has been the vogue for the musical film. Hollywood stars include such singers as Grace Moore, Lily Pons,

Helen Jepson, Lawrence Tibbett, Nelson Eddy and Nino Martini and the cinema public as a result is now another reservoir from which concert followers are being drawn. Third, and perhaps in the end most important, is the pioneer work done by the Community Concert Service in turning hitherto music-less territory into towns where music is becoming part of the daily life of the average person.

The artists represented by the divisions of Columbia Concerts Corporation are listed in separate sections below.

Arthur Judson Wolfsohn Bureau

FOR 1936-37, Concert Management Arthur Judson, Inc., and the Wolfsohn Musical Bureau, Inc., announce together thirty-three artists, instrumental groups and the American dance attraction of Fowler and Tamara.

Glamorous names long associated with Mr. Judson continue to star his roster—Lucrezia Bori, Jascha Heifetz, Nelson Eddy, Vladimir Horowitz, José Iturbi. . .

The "First Lady of the Metropolitan" has decided to confine her activities next season almost exclusively to the radio. Heifetz will, as usual, spend a portion of his winter abroad but will be available for concerts here the remainder of the time. The sensational American baritone, whose second film, 'Rose Marie,' was even more successful than 'Naughty Marietta,' is now booked solidly until the end of next March. The great Russian pianist, whose name acquired extra-musical lustre when he became Toscanini's son-in-law, will return after a year's absence for his ninth tour of this country, opening January, 1937. Mr. Iturbi's time will once more be divided between piano and podium. The distinguished Spanish artist is now as popular a conductor as he is a pianist

Opera. Piatigorsky will also be back to play for a devoted public after the first of the year. Milstein, after three successive sold-out tours, will return at the same time. The remarkable English couple who have made "music for two pianos" synonymous with their names of "Bartlett and Robertson" had so many dates this season that they were forced to extend their tour and, according to all indications, can look forward to an equally gratifying season when they are here again next January. The flutist Georges Barrère, together with his Barrère Little

COLUMBIA CONCERTS CORPORATION

Community Concert Service



Frederick C. Schang of the Metropolitan Musical Bureau, Sales Manager of Columbia Concerts Corporation



Calvin M. Franklin, Assistant Secretary and Associate Sales Manager of Columbia Concerts Corporation



Ward French, General Manager of Community and Cooperative Concert Service

(Continued from page 17)

of Otto Klemperer, created such a musical impression that she stayed in this country to fill other significant engagements, and will return next October for her first extensive concert tour. Kullmann, after building a great career abroad, returned to his native land to sing leading roles at the Metropolitan. In addition to his operatic successes, he was chosen for other significant engagements—for the Verdi Requiem under Toscanini, for such important radio broadcasts as the General Motors and Ford Hours and as soloist with the Philadelphia Orchestra. His return next year means a new tenor drawing card for concert courses.

Also under Mr. Judson's aegis are these singers, whose names are by now household words in musical homes: the Metropolitan Opera American tenor Charles Hackett and the sopranos Hulda Lashanska and Maria Kurenko. The Italian tenor Dino Borgioli, after a year's absence abroad singing at the Salzburg Festival, Covent Garden, and other major opera houses, will return again next season.

Headed by Horowitz and Iturbi, the Judson-Wolfsohn list of pianists ranges from such internationally established figures as Robert Casadesu, the French artist who played under Toscanini with éclat this season, and the Russian Alexander Brailowsky, who, after four seasons' absence, is being received with acclaim wherever he appears, through such resident perennial favorites as Ernest Hutcheson and Ernest Schelling, to a group of rising young Americans—Muriel Kerr, Eugene List, Webster Aitken and Eugenia Buxton. Youth is also represented by the violinists Ruth Breton and Iso Briselli.

The roll call of instrumentalists is completed with the mention of the distinguished 'cellists Hans Kindler and Alfred Wallenstein, both of whom are also well known as conductors.

Just as radio and screen headliners are constantly recruited from concert ranks, so the leaders of the microphone and silver screen are being drawn into legitimate fields. In the latter category are the tenor Michael Bartlett, who scored a great personal success playing opposite Grace Moore in 'Love Me Forever,' and the radio stars, Lanny Ross, tenor, and Conrad Thibault, baritone. All three are available for a limited number of recital appearances next season.

An interesting crop of singers whose activities the past season have attracted particular attention and whose futures are decidedly well worth watching are the sopranos Agnes Davis and Rosa Tentoni,

the tenor Albert Mahler and the baritone Wilbur Evans.

With the inclusion of three other young sopranos—Hilda Burke of the Metropolitan, Helen Marshall of radio fame, and Carolyn Ubanek, who hails from Lowell, Massachusetts, and whose career is just about to begin—the Judson and Wolfsohn division offerings are concluded.

Evans & Salter

"AS in the past, our policy will continue to be the promotion of careers of a few big stars, or those showing unusual promise of possessing rare talent," said Lawrence Evans. "Maintaining a close personal relationship with our artists, we are in a position to develop and expand their careers in an important manner. Nevertheless, we are always on the lookout for 'unusual' artists, or those of a striking personality."

"Since we have taken under our management several new young artists during the last year or so, our faith in their future is strong. They have youth, but also the spark of genius. And each is destined to write a page in musical history, I believe."

"The career of Lawrence Tibbett stands as an inspiration to many artists, as well it might, for his glorious voice and artistry have carved a niche in the musical world perhaps never occupied by any other baritone. His is an amazing versatility. This season at the Metropolitan Opera House he has appeared in as diverse operas as 'Rigoletto,' 'Tannhäuser,' and 'Gianni Schicchi.'"

"Yehudi Menuhin only recently completed his world tour," declared Jack Salter. "Box office records were shattered in Australia, New Zealand and South Africa and most recently in Europe. He played as many as eleven successive concerts in a single city. Yehudi and the family are now in Europe, but will shortly any class, together with her beautiful artistry and regal appearance, make her an unusual figure in the world of music."

"The tremendous demands for concerts by Rose Bampton, is beginning to make it difficult for us to arrange dates," said Mr. Evans. "The great range of her voice which makes it impossible to limit her to any class, together with her beautiful artistry and regal appearance, make her an unusual figure in the world of music."

"The sensational rise of Nino Martini as a romantic tenor continues on its upward swing," declared Mr. Salter. "To the already wide interest through his activities in concert and opera, he has added two new publics through his picture 'Here's to Romance,' and his re-engagement this season on one of the most dignified sponsored national radio hours. Following the com-

pletion of his contract with the Metropolitan Opera this month, he immediately begins another solidly booked concert tour to the middle of May when he is due in Hollywood to make two more feature pictures for the Pickford-Lasky Productions, a unit of United Artists."

"Helen Jepson's great personal beauty only enhances the loveliness of her singing," said Mr. Evans. "Her success in 'Thais' in Chicago this season serves to indicate what she will do in the future. Then her moving pictures are eagerly awaited."

"Dolies Frantz, pianist, is again meeting with pronounced success everywhere. He is preparing several new concertos to play with symphony orchestras next year. There is a constant demand for return engagements."

"When we first heard Josephine Antoine, coloratura soprano, sing a few years ago, we immediately took an interest in her, feeling that she was destined for a bright future. Her work during the next few months confirmed our opinion, as did her engagement by the Metropolitan Opera for the present season."

Metropolitan Musical Bureau, Inc.

FOREMOST of the new attractions managed by this division is La Argentina and her Spanish Ballet company with Vicente Escudero. The entire production will be under the supervision of La Argentina as presented by her in several European capitals. The personnel will be selected by Madame Argentina in Spain. Its principal offering will be De Falla's ballet, 'El Amor Brujo.'

This division will also present, for his first American tour, the great Spanish 'cellist, Gaspar Cassado. Additional new artists for next season will be announced shortly.

Next Fall will see the return of the Jooss European Ballet, Kurt Jooss, director, for its first visit to the Pacific Coast. This organization has a repertoire of nine different ballets and is now scoring sensational successes on its first American tour with return engagements everywhere.

After an absence of several years the world-renowned tenor, Beniamino Gigli will return to America for the entire season. He is already engaged for opera performances in San Francisco, Chicago and St. Louis and will give his first New York recital at Carnegie Hall on Oct. 11.

Lily Pons, world-famous coloratura of the Metropolitan Opera and a great favorite in opera, concert, radio and motion pictures, will be active until the month of June. After a summer vacation spent in this country, Miss Pons will make a second picture for RKO and will again have a busy season in concert, opera and radio.

Grace Moore, whose return to the

THE most important feature of the work of the Community Concert Service this past year has been the expansion of its activities into the smaller cities, under the heading of Cooperative Concerts. Cooperative Concert Associations carry out their activities on the same plan as the Community plan, but have a three-dollar membership instead of five. The marked expansion of musical interests throughout the entire country which has been witnessed in the last few years, has permeated hundreds of the smaller cities, with the result of a demand for the highest type of concerts, given by the very best artists and musical attractions. Through Cooperative bookings it is possible to supply the very finest artists to these cities, which have formerly not been able to afford them.

The marked phase of the Community Concert activities has been the remarkable comeback in the membership of every association throughout the country. There has been a notable rebound from the low point reached as a result of the depression, and in many cases the rebound has increased membership in cities to exceed any previous number that they have ever experienced. Many cities have today the largest membership they have ever had, even in the boom days of 1928-29. Ward French, general manager, predicts that nearly 200 cities will be operating under these plans for the season 1936-37.

Never in the history of the Community Concert Service has there been such unqualified enthusiasm expressed from cities everywhere about the concerts which they are having this season. The careful and painstaking supervision which each city enjoys through this service, contributes in a large measure to this end. Through this service each city has direct New York representation, to look after all of its detailed interests in connection with its concerts. Up-to-the-minute detailed information on the popular trend in artists; the latest news about the outstanding new-comers appearing before the public; supervision of story programs; protection against cancellations and disappointments and a hundred such details are proving invaluable, and counting for a great deal in the pleasure and success these cities are experiencing.

The Community and Cooperative concerts are flourishing, not only in every State in the Union, but also throughout the Dominion of Canada. Nowhere has this plan experienced such success as it has in Canada. The stability and marked cultural ideals which are characteristic of the Canadian people have tended to maintain Community Concerts at a very high level.

Metropolitan in March of this year is awaited with fervor by her many admirers who have not seen her in New York for several seasons, will spend the summer touring Europe in concert and opera. Upon her return to America, Miss Moore will make two pictures, one for Columbia and one for Metro-Goldwyn-Mayer, and meanwhile appear in opera, concert and on the air.

Lotte Lehmann of the Metropolitan Opera, whose popularity increases with every year and whose recent New York concert was termed by one critic to be the best song recital of the entire New York season, will again be available for opera, concert and radio.

Richard Bonelli, noted American baritone of the Metropolitan and San Francisco Operas, will again appear in concert and radio between engagements with these two companies.

Albert Spalding, America's great violinist, again winner of the radio poll conducted by the New York World-Telegram as the favorite violinist of the air, will be in America all season for concert and radio, and will present with orchestra Roger Sessions's new Violin Concerto for the first time.

Joseph Bentonelli, the young American tenor who made a sensational debut at the Metropolitan Opera this year, will make his first concert tour, as will Helen Ol-

(Continued on page 67)

COMING!

First Time in America

***The Most Important Novelty of the
Season 1936-37***

**A Complete Imported Production
Headed by the Greatest Drawing Card
in the Dance Field of Any Nationality.**

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ENTIRE COMPANY OF DANCERS AND SINGERS IMPORTED FROM SPAIN AND
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HER IN PARIS AND OTHER EUROPEAN CITIES.

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CONCERT



OPERA



SCREEN



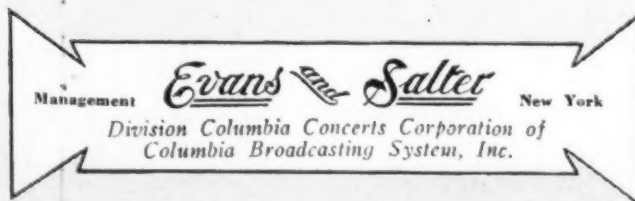
RADIO

MARTINI

Tenor Star of the Metropolitan
OPERA ★ CONCERT ★ RADIO ★ MOTION PICTURES

*Current Season Booked Solid to May 15 When He Returns
 to Hollywood to Star in Two More Feature Pictures*

Season 1936-37 Now Booking



VICTOR RED SEAL RECORDS

KNABE PIANO



Lily Pons

World's Greatest Coloratura Soprano

METROPOLITAN OPERA ASSOCIATION, NEW YORK
ROYAL OPERA, COVENT GARDEN, LONDON
COLON THEATRE, BUENOS AYRES
MONTE CARLO OPERA
PARIS OPERA

SCREEN: RKO Pictures; RECORDS: RCA Victor

RADIO: On the Air Coast to Coast Wednesdays 9 P.M. E.S.T., Chesterfield Hour. Columbia System

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BALDWIN PIANO



WANTED

FOR CONCERT COURSES:

A New Drawing Card

FOR RADIO:

A Potent New Name

IN RESPONSE TO THESE NEEDS

COLUMBIA CONCERTS CORPORATION

Announces

for entire Season 1936-1937

G I G L I

World Famous Tenor

THE PRODIGAL PROGRAMS OF THIS GOLDEN-VOICED SINGER
ARE KNOWN TO THREE CONTINENTS, AND ALWAYS INCLUDE A
GENEROUS SELECTION OF THE FOLLOWING LOVED AIRS:

"Una Furtiva Lagrima" from ELISIR D'AMORE

"Celeste Aida" from AIDA

"Che Gelida Manina" from BOHEME

"M'Appari" from MARTHA

"Vesti la Giubba" from PAGLIACCI

"O Paradiso" from AFRICANA

"La Donna e Mobile" from RIGOLETTO

"Cielo e Mar" from GIOCONDA

"E lucevan le Stelle" from TOSCA

"La Reve" from MANON

**TOUR OPENS Oct. 4th, 1936, on a great radio hour;
N. Y. Recital, Carnegie Hall Oct. 11th, 1936**

BOOKED FOR OPERA IN SAN FRANCISCO, CHICAGO and ST. LOUIS

For Terms and Dates Apply to

Management: METROPOLITAN MUSICAL BUREAU, Inc., 113 West 57th Street, New York City
Division of Columbia Concerts Corporation of Columbia Broadcasting System.

"The Whole World Listens When Grace Moore Sings"

OPERA

Miss Moore will appear at the Metropolitan Opera House, New York, in "La Boheme," March 4th, 1936.

CONCERT

Limited number America 1936; European tour beginning May, of Norway, Sweden, Denmark, Paris, Brussels, Budapest, London.

RADIO

Miss Moore now appearing weekly, Mondays at 9:30 E. S. T. on WEA and coast to coast chain for Vicks Chemical Co.

SCREEN

Now completing third starring musical Film for Columbia Studios with musical score by Fritz Kreisler.



A. L. Saafer

Guest Performances Season 1936

GRACE MOORE

Metropolitan Opera Association; Royal Opera, Covent Garden;
Opera Comique, Paris; Royal Opera, Copenhagen;
Vienna Royal Opera; Budapest Royal Opera.

Now Booking for 1937

Management: THE METROPOLITAN MUSICAL BUREAU, INC.

113 West 57th Street, New York

DIVISION OF COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

Another

As Sergeant Bruce of the Canadian Mounted Police, Hero of "Rose Marie"

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

division of

Columbia Concerts Corporation of Columbia Broadcasting System

VICTOR RECORDS

NELSON EDDY YEAR

SEASON 1936-37 SOLD OUT

*New York Press Once More Unanimously Hails EDDY
at Premiere of "Rose Marie," February 1, 1936*



"Judging by the reception accorded him yesterday, the tall, blond concert baritone, Nelson Eddy, has become a serious threat to Clark Gable for the honor of being the movies' No. 1 matinee idol. The feminine members of the audience applauded vigorously when he made his entrance on the screen and hailed him rapturously for each of his songs. And 'Rose Marie' is only Eddy's second motion picture! . . . Eddy combines an engaging personality with a magnificent voice."—Rose Pelswick, Journal.



"Sings thrillingly and handles his romantic role with engaging straightforwardness. Always he manages to seem a genuine human being."—Richard Watts, Jr., Herald Tribune.

"Nelson Eddy's distinguished baritone voice is even more thrilling than it was in 'Naughty Marietta.'"—William Boehnel, World-Telegram.

"To paraphrase Fletcher, let Nelson Eddy sing an operetta's love songs and we care not who may write the book."—Frank Nugent, Times.



"Eddy sings in a manner to set atingle all emotions."—Regina Crewe, American.

"Brings the Capitol Theatre matinee girls to their feet with his rendition of 'Rose Marie' and the 'Indian Love Call.'"—Bland Johaneson, Daily Mirror.

"The picture is a perfect setting for the gorgeous voice of Nelson Eddy who repeats the great hit he made last year in 'Naughty Marietta.'"—Kate Cameron, Daily News. ★ ★ ★

CONCERT BUSINESS WHICH TELLS ITS OWN STORY

Nov. 19, 1935: LOS ANGELES Recital Sold-Out

Reengaged for next season

Jan. 10, 1936: SEATTLE Recital Sold-Out

Reengaged for next season

Jan. 15, 1936: SALT LAKE CITY Recital Sold-Out

Reengaged for next season

Jan. 17, 1936: DENVER Recital Sold-Out

Reengaged for next season

Jan. 21, 1936: KANSAS CITY Recital Sold-Out

*Reengaged for two appearances
next season*

Jan. 23, 1936: TULSA Recital Sold-Out

Reengaged for next season

Jan. 27, 1936: CINCINNATI Recital Sold-Out

*Reengaged for next season, also for
three additional concerts under same
management in other cities*

Jan. 28, 1936: COLUMBUS Recital Sold-Out

Reengaged for next season

Jan. 30, 1936: EVANSVILLE Recital Sold-Out

Reengaged for next season

Feb. 3, 1936: NEW ORLEANS Recital Sold-Out

Reengaged for next season

Feb. 8, 1936: ATLANTA Recital Sold-Out

Reengaged for next season

Reserve Your Date Now for 1937-38

St. Louis

Daily Globe-Democrat

By HUME B. DUVAL

Althouse, whose golden tenor needs no further comment here, revealed to the satisfaction of his St. Louis admirers that he is a great Tannhauser. He had everything the part required, vocal perfection, mannerisms, gestures, and not the least important of all, the histrionic ability to change his character from a romantic minstrel inspired by the lust of Venus, to a pious pilgrim seeking forgiveness for his sins at the papal court.



NEW YORK TIMES

By OLIN DOWNES.

Mr. Althouse's Walther is one of his best parts—in fact, the best Walther that the Metropolitan has given us in seasons. There are moments when an artist not conspicuous for histrionic skill becomes emotionally salient and communicative, as for instance in the denunciation of the Mastersingers in the second act, a passage which intensifies the situation and is the necessary foil to the consoling words of Eva, "Beliebter, spare den Zorn." It is fortunate that Mr. Althouse has recovered the quality of voice that captured the Metropolitan audiences of past seasons, for this voice, like Mme. Lehmann's in its best estate, carried out by its quality the implications of the character. Thus there were seen yesterday a pair of lovers believably youthful, ardent, fired by the emotions of an incomparable music drama.

ALTHOUSE

Leading Tenor, Metropolitan Opera Association

WINS NOTABLE RECITAL HEADLINES THIS SEASON

"Althouse Is Rare Artist—Creates Enthusiasm in Memorable Recital—Notable Singing."—*Vancouver Daily Province*, Oct. 1, 1935.

"Althouse Enthusiastically Received."—*Victoria Daily Colonist*, Oct. 2, 1935.

"Althouse Lives Part in Wide-Range Recital."—*Calgary Albertan*, Oct. 5, 1935.

"Versatility, Choice, Althouse's Genius—Delights Audience."—*Edmonton Journal*, Oct. 5, 1935.

"Rare Musical Treat Afforded in Program by Celebrated Tenor."—*Saskatoon Star-Phoenix*, Oct. 8, 1935.

"Tenor Gets Big Ovation."—*Regina Leader-Post*, Oct. 9, 1935.

"Althouse Again Proves His Artistry—Famous Tenor Excels."—*Winnipeg Evening Tribune*, Oct. 11, 1935.

MANAGEMENT

HAENSEL & JONES

113 WEST 57th STREET, NEW YORK

DIVISION: COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

KRANICH & BACH PIANO

Josephine Antoine Triumphs at Metropolitan



Released
by the
Associated
Press

"COLORADO GIRL ACCLAIMED IN DEBUT AT METROPOLITAN"

Josephine Antoine Given Ten-Minute Ovation after Singing "Je Suis Titania" in "Mignon"

Josephine Antoine brought to a capacity Metropolitan opera audience today a *Philine* in Ambroise Thomas' "Mignon" as lovely to see as to hear.

Seasoned opera-goers termed the 21-year-old coloratura soprano's debut among the most successful of the three-week-old season, already crowded with debuts of American singers.

Before an audience which filled every seat and crowded side aisles, Miss Antoine won a rousing reception after the first act, and her "Je Suis Titania," in the last scene of the second, drew a ten-minute ovation.

A pupil of the Juilliard graduate school of music and of the late Marcella Sembrich, former Metropolitan star, she added a grace, beauty and acting ability to a thrilling voice.

Miss Antoine appeared last season with the Philadelphia Symphony Orchestra in Philadelphia in a production of "Marriage of Figaro," staged by Fritz Reiner. She has sung also in several operatic productions of the Juilliard school, including the title role of Bennett's "Maria Malibran."

Several baskets of roses from her family and friends were handed over the footlights to Miss Antoine during the applause after the second act.

After the performance Miss Antoine was besieged in her dressing room by autograph hunters and friends. One of the first to greet her was Rose Bampton, opera singer. Edward Johnson, general manager of the Metropolitan, fought his way through the crowd to congratulate her.

"I'm not nervous, I'm just thrilled," the young soprano said. "I'm really too happy to talk, just say anything."

Lucrezia Bori sang the title role of the opera, with Richard Crooks as *Wilhelm Meister*. Ezio Pinza sang *Lothario*. Another newcomer, Helen Olheim, sang *Frederic*.

Miss Antoine will sing *Gilda* in "Rigoletto" next Thursday night. She will alternate in the coloratura roles with Lily Pons.

NEW YORK TIMES

Vocally Miss Antoine handled the pyrotechnics of her numbers with ease and agility. She avoided forcing and her tones were pure and clear. The scale was even in quality . . . sang her music with such charm and animation that she scored an immediate hit with the large matinee audience.

NEW YORK AMERICAN

Miss Antoine's department is eminently that of the lyric-coloratura, with voice fresh, sweet, clear, and of the elastic ease necessary for the brilliant execution of florid passages in speed and agility.

NEW YORK TRIBUNE

It may be said without further preamble that the debutante revealed vocal talents of a high order and even more pronounced possibilities, and scored a deservedly overwhelmingly success.

NEW YORK JOURNAL

Slim, attractive and remarkably sure of herself in the sparkling role of the flirtatious actress, *Philine*, in "Mignon," she captured the imagination and ears of her listeners by her vocal agility in which she happily escaped the pitfall of off-pitch which lies in wait to down most coloraturas.

Season 1936-37
Now Booking

MANAGEMENT: *Evans & Salter* NEW YORK
Division: Columbia Concerts Corporation of Columbia Broadcasting System, Inc.
113 WEST 57th STREET

Engaged as Star Soloist on such nation-wide broadcasts as Atwater Kent, Palmolive and Metropolitan Opera.



WEBSTER AITKEN

NEW YORK TIMES
November 18, 1935

AITKEN IMPRESSES IN PIANO RECITAL

Young Artist in Debut at Town Hall Plays Masterpiece of Beethoven With Ease.

INDIVIDUALITY IS SHOWN

Toccata in D Major by Bach and Mozart's Sonata in B Flat (K. 570) on the Program.

With the utmost ease and outward composure, Webster Aitken gave a performance of Beethoven's "Thirty-three Variations on a Waltz by Diabelli," at his debut recital at Town Hall yesterday afternoon, that was uncanny in its complete comprehension of the great masterpiece for one of his years. It was an interpretation that immediately placed the newcomer from California at an enviable height among the younger generation of American pianists.

Mr. Aitken studied with Emil Sauer and later, for five years, with Artur Schnabel. He has been soloist with the Vienna Symphony Orchestra and has given recitals abroad. The influence of Schnabel was clearly discernible in Mr. Aitken's interpretation of the Beethoven variation cycle. But this was no pupil giving a slavish imitation of his master. There was individuality in all of the pianist's work and a seriousness of purpose and loftiness of ideals which was reflected in the chaste and severely classic program he had chosen to set forth.

This list contained but three numbers: The toccata in D major, by Bach; Mozart's sonata in B flat (K. 570) and the Beethoven number. The reserve power exhibited in the delivery of this schedule was noteworthy. In each of the compositions Mr. Aitken adopted a dynamic scale and never permitted himself to step beyond that well-defined frame. As a result, the unexpected augmentation of power and resources that blazed forth in the Beethoven variations came as a surprise.

At first, in the Bach toccata, Mr. Aitken impressed as a trifle cold and chary in the use of well-contrasted tints, though every detail showed the pronounced feeling for style and the thoughtfulness and restraint that were characteristics of all he attempted. But the artist allowed himself more leeway in the juxtaposition of delicate hues in the Mozart sonata, which was washed in with paler colors than in the Bach, with an admirable understanding of its requirements; and much beauty of tone and charm of phrasing graced it.

In these two works Mr. Aitken displayed a facile technique, as accurate as it was fluent and firmly controlled. But arrived at the Beethoven work, where few pianists dare to tread because of its enormous technical and emotional demands, he gave an interpretation of the lengthy work, which, had it possessed a trifle more breadth and grandeur of treatment, would have been of the very first rank. Where virtuosity was needed, as in the sixteenth and seventeenth variations, it was supplied with scintillating and glamorous bravura. There was furious impetuosity in the humorous variant with the Mozart quotation, exquisite lightness in the scherzo-like tenth and a wondrous legato in the subdued and earnest fuguetta. In the slow division in minor before the double fugue the separate numbers were emphatically distinctive in handling, and the fugue itself brought the whole to a thundering climax followed by enchantingly limpid murmurings in the concluding measures of the opus. But perhaps nowhere were the poetic sensibilities of the artist more fully exposed than in the cryptic twentieth variation, whose weird modulations moved in a veil of muffled tone of the most haunting effectiveness. A pianist who can accomplish feats like this is well worth watching.

N. S.

"Set down Webster Aitken's debut at Town Hall as one of the notable events of this or any season; for it presented to the New York public a young man who is already a matured pianist, musician, and artist, of a stature far beyond his years, that places him in the first rank."—B. H. HAGGIN, *Brooklyn Daily Eagle*, November 18, 1935.

"At Enviably Height"

NEW YORK TIMES

"Webster Aitken, who aroused great interest at his debut recently, again proved himself one of the most gifted of the younger generation of American keyboard artists by his outstanding performance of Ravel's 'Gaspard de la Nuit' at his second recital."—

New York Times, January 19, 1936.

"Mr. Aitken's virtuosity, after his splendid account of Beethoven's 'Diabelli' Variations in the same hall recently, was nothing new. He literally added lustre to it, for the Ravel work, with all its brilliant massing of tone, is a dazzling affair. All the glitter, the cascading flashes and heaping sonorities were in Mr. Aitken's performance."—*New York World-Telegram*,

January 19, 1936.

"His equipment as a pianist is more than sufficient for anything he might meet in the literature of his instrument. He disdains taking liberties with people's music to an extent that is sometimes Quixotic . . . must be considered one of the most promising artists the season has brought forth."—S. CHOTZINOFF,

New York Post, January 19, 1936.

CONCERT MANAGEMENT ARTHUR JUDSON INC.

division of

Columbia Concerts Corporation of Columbia Broadcasting System

Rose Bampton

PRIMA DONNA METROPOLITAN OPERA COMPANY

"The Voice of A Generation"

Fulfilling over 70 Engagements This Season in Leading Cities
from Coast to Coast

Engaged as Guest Star on Such Famous Radio Programs as
General Motors, Atwater Kent, R.C.A.-Victor, Palmolive

Re-engaged Fourth Season Metropolitan Opera Company

Praised By Critics

In the smoothness, steadiness, surety and the taste of her singing, Miss Bampton presented a heartening example of what can be accomplished by sound training and diligent application.—*New York Times*.

Gifted with a personality of charm, absolutely divorced of theatricalism, this young girl carried all before her and held the audience in her hands with no apparent effort on her part to dominate the occasion.—*Cincinnati Times-Star*.

Rose Bampton acclaimed as greatest singer ever heard in Bowl. . . . In my opinion she offered last night the finest singing yet to be heard in the Bowl, and may be ranked among the world's greatest singers.—*Hollywood Citizen-News*.

She brought to her singing a richness and fullness of tone, a distinct sense of mood and remarkable skill in execution.—*Louisville Courier-Journal*.

It is a contralto, apparently capable of handling anything in the contralto repertoire, but it is also capable of soaring upwards almost to the range of a lyric soprano.—*Chicago Tribune*.

Because she stimulates the imagination, because she has a richly resonant voice of extraordinary range and color and because she has innate taste and cultivated style, no part of the musical world will deny this American a glorious birthright.—*Los Angeles Times*.

A luscious voice, and astonishing genius of control behind its instantly convincing sweetness . . . every tone a gem that the listener wanted to hold in memory as a model of loveliness.—*Toronto Telegram*.

Miss Bampton sang with a bird-like quality of voice and a deftness and facility that would put many leading coloraturas to shame.—*Minneapolis Tribune*.

Management:

Evans and Salter

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Columbia Concerts Corporation
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113 West 57th Street, N. Y.
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*Internationally famous**— Piano Duo —*

BARTLETT *and* ROBERTSON

A WINTER SEASON'S WORK: 1935-36

U. S. A. AND CANADA COAST TO COAST TOUR OF 42 CONCERTS

BRITISH ISLES TWENTY FIVE CONCERTS

including Royal Philharmonic Orchestra, B. B. C., Promenade Concerts, etc.

HOLLAND TEN CONCERTS

including THREE as soloists
with The Hague Orchestra

SCANDINAVIA TWO

Successful debut concerts and
reengagement for 1936-1937

THREE BRIEF HIGHLIGHTS FROM N. Y. PRESS, JAN. 6, 1936

"That deservedly popular duo-piano team captivated a large audience with their delightful artistry. Without any attempt at display for its own sake, the talented English couple went through their interesting program with rare unanimity of spirit and perfection in ensemble."—*Times*.

"Bartlett and Robertson, being so good, could scarcely be better, and yet their two-piano concert at Town Hall seemed even to outdo their impeccable artistic past. . . . Utterly delighted a capacity audience which thundered its approval."—*Journal*.



"Most remarkable remains the spontaneity of expression which obtains at all times. Other performers frequently attain admirable mechanical precision but these English musicians, while sacrificing nothing in exactness, roundness of tone or adjustment of dynamic values, at all times do justice to the composer's intentions."—*Herald Tribune*.

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Division of

COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

(Steinway Pianos)

OKLA. CITY, OKLA. NEWS
Sell-Out Seen for Benton Metropolitan Opera Debut

Norman Tenor Practices Behind Locked Doors For Tonight

PARENTS TO PRAY AS BENTON SINGS

CHARLOTTE, N. C. NEWS

Oklahoman Makes Hit In Metropolitan Opera Debut

LANCASTER, PA. NEW ERA

New Tenor Acclaimed In Sensational Debut

Joseph Benton Who Signed Metropolitan Contract on Short Notice Wins Ovation; "Find" Given 7 Curtain Calls

BOSTON, MASS. Christian Science Monitor

Tenor Wins Metropolitan Favor Substituting at Short Notice

ST. LOUIS, MO. GLOBE DEMOCRAT

Joseph Bentonelli Makes His Debut in Metropolitan Opera

American Tenor, Who Sang in St. Louis, Creates a Sensation and Is Called on to Make Two Solo Bows in 'Manon.'

By Licensed Wire From New York Bureau of

CARLISLE, PA. SENTINEL

Oklahoma Tenor Wins Acclaim in Metropolitan

CAMDEN, N. J. COURIER

Jobless Tenor Gets 'Met' Role As Pinch-Hitter for Crooks

Oklahoma 'Unknown' to Sing in 'Manon' Tonight Because He Followed-Up Audition With Visit as Star's Doctor Reported Illness

UTICA, N. Y. OBSERVER DISPATCH

Benton Gets an Ovation As He Sings Opera Role On Only 2 Days Notice

WATERBURY, CONN. DEMOCRAT

Old Metropolitan Takes Young Tenor To Heart

KNOXVILLE, TENN. NEWS SENTINEL

Joseph Benton, Oklahoma Tenor, Becomes Star In One Night

THE NEW YORK TIMES
BENTONELLI MAKES DEBUT IN 'MANON'

Tenor, Dramatically Engaged on Illness of Crooks, Presents Pleading Des Grieux.

STYLE IN SONG ADMIRABLE

He Wins Enthusiastic Approval at Metropolitan—Lucrezia Bori in Title Role.

MANON, opera in French, in five acts. Music by Jules Massenet, book and lyrics by Henri Gauthier and Philippe Lalo. Based on Marcel Proust's 'Manon Lescaut'. Conductor, Louis Massenet; stage director, Dante Delvaux. Presented at the Metropolitan Opera House.

Leading Roles: Tenor, Joseph Bentonelli; Soprano, Lucrezia Bori; Bass, Enrico Caruso; Tenor, Enrico Caruso; Soprano, Lucrezia Bori; Bass, Enrico Caruso.

Two Operas: A. Sorrento; As Artist; A. Sorrento.

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NEW YORK HERALD TRIBUNE
Bentonelli Wins Cheers in Debut At Metropolitan

Oklahoma Tenor Sings Des Grieux Role in 'Manon' 2 Days After Audition

Opposite Lucrezia Bori Bonelli and Baromeo Take Other Massenet Parts

By Francis D. Perkins The three-day saga of the engagement of Joseph Bentonelli, Oklahoma tenor, to the Metropolitan Opera.

KANSAS CITY, MO. STAR HOT GAMBLE PAYS

Opera Almost 'Stops' in Role He Got Accident.

ANTON, N. J. NEWS

Needs Debut

stitute

le

HIGH PRESS

SCORES DEBUT ON MET STAGE

ALBANY, N. Y. NEWS

OPERA-GOERS CHEER BENTON

Oklahoma Singer Triumphs in First Appearance at Metropolitan

MUSKOGEE, OKLA. PHOENIX

Joe Benton Cheered For Excellent Voice In His Opera Debut

ork in First w York's in

ONN. R

IN ROLE

of Sayre, Metropoli- 50 Feet

Role.

KANSAS CITY, KAN. KANSAN
OPERA DEBUT A SUCCESS

Joseph Benton of Oklahoma Wins Golden Horseshoe and Metropolitan Galleries.

EL PASO, TEXAS HERALD-POST

BENTONELLI MAKES HIT AT MET. DEBUT

New York Crowd Cheers Oklahoma Singer Who Replaced Crooks

PITTSBURGH, PA. PRESS

Bentonelli Scores In Opera Debut

WORCESTER, MASS. TELEGRAM

Benton No Tyro To Fans Of Opera

GREENVILLE, S. C. PIEDMONT

BENTON'S OPERA DEBUT SUCCESS

Comes From Oklahoma Plains To Receive Plaudits Of Metropolitan Audience

ELK CITY, OKLA. NEWS

NEW YORK OPERA CRITICS ACCLAIM BENTON'S DEBUT

Triumphant Career Is Prophesied After Performance

BALLSTON SPA, N. Y. JOURNAL

Small Town Boy In Operatic Role Wins Acclaim

Joseph Benton, of Oklahoma, Won Rich Reward On Metropolitan Stage.

READING, PA. EAGLE

Once Over By H. L. PHILLIPS

GLEE CLUB BOY MAKES GOOD ("The new sensation of the Metropolitan Opera is Joseph Bentonelli, really Joseph Benton, a Sayre Oklahoma boy and college glee club singer, in Italy the Fascists made him bill himself as Bentonelli."—News Item).

Joseph Benton of Oklahoma Went to Paris and to Rome; He studied and he sang so well! Came back as Signor Bentonelli.

His daddy was a lumberman And in the forest oft he ran; Which may be why his voice too Has such fine timber, so they say.

Joe's boyhood days were spent Sayre Where singers got the well-known air;

Far out west in the open spaces Where men shoot men who hit the fire arm.

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Son of a Lumberman

Role.





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BONELLI

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after an absence of 4 seasons in Europe, South America, Egypt, Palestine, Mexico and the Far East . . . of the Russian Master Pianist—

ALEXANDER BRAILOWSKY

"PLAYING IN THE GRAND MANNER"

"SENSATIONAL" "GIGANTIC"

"HEROIC" "BRILLIANT" "POETIC"

These were some of the words used by the critics after Brailowsky's Chicago recital, February 2, 1936

NEW YORK RECITAL
CARNEGIE HALL
MONDAY EVENING
FEBRUARY 17, 1936

EUGENE STINSON, Chicago Daily News

"Terrific in its brilliance. Playing on a gigantic scale. I was fascinated. His style is ordered with the finest logic and governed by a sense of structure as flawless as his execution. A master."

EDWARD BARRY, Chicago Daily Tribune

"Chicago heard piano playing in the grand manner when the astonishing Alexander Brailowsky made Schumann's Symphonic Studies and Moussorgsky's 'Pictures at an Exhibition' his principal bids for attention in an Orchestra Hall recital. The sheer excitement of his virtuosity suffices to mark him off from all but a tiny handful of living pianists. How does the man get such tone out of the instrument, tone that reaches the very limit of sonority without a suggestion of hardness or harshness?"

HERMAN DEVRIES, Chicago American

"His playing of the Scarlatti could not possibly have been surpassed for delicacy and finesse, but it was in the Schumann that Brailowsky's leonine strength manifested itself. His was a heroic conception of the Etudes. Equipped with astonishing technique and poetic imagination, we add Brailowsky to the list of the great piano virtuosos of the day."

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UNPRECEDENTED HONOR TO

CROOKS

Who opened the Metropolitan Opera Association Season in New York in "LA TRAVIATA" on Dec. 16 and in Philadelphia in "LA TOSCA" on Dec. 17

THE NEW YORK TIMES
DECEMBER 17, 1935.

By OLIN DOWNES.

Mr. Crooks astonished those who had long been his admirers by the simplicity and distinction of the figure he made on the stage, and by the same simplicity and warm feeling that he revealed as a singer. Here was not a moment of false-ness or exaggeration, only complete sincerity, and the methods of an artist wholly intent upon the communication of feeling and character.

We have more than once had occasion to admire the art of many Alfredos who have appeared on this and other stages. It is a long time since we have seen an Alfredo who was a human being, and not the mere possessor of a voice of more or less beauty, and a greater or lesser degree of vocal skill, such as the thing which occasioned the famous remark of von Bülow, that a tenor was not a voice but a disease. Mr. Crooks was last night an admirable artist, and one who showed far more aptitude for acting and for effect as a figure on the stage than in any previous part of his that we remember, and who expressed genuine and believable emotion.

EVENING PUBLIC LEDGER-

-PHILADELPHIA

DECEMBER 18, 1935

Mr. Crooks was the most satisfactory of the three principals. His beautiful voice was at its best in the two great arias, "Recondita armonia," in the first act, and "E lucevan le stelle," in the third, the latter being one of the best-sung numbers of the opera. Dramatically, Mr. Crooks conveyed excellently the tragedy of the role, especially in the last act, and the duet with Tosca, "O dolci mani," was the best ensemble number of the opera.



And Extraordinary Tributes from Recitals and Concerts This Season:

"A most admirable recital in the fullest sense of the term."

—Columbus Dispatch, Oct. 2, 1935

"Here is a golden voice if there ever was one."

—Edmonton Bulletin, Oct. 8, 1935

"The coming of Crooks to a packed audience was a significant event."

—Calgary Daily Herald, Oct. 10, 1935

"Vocal technique and interpretation that have given him a first rank among American tenors."

—Winnipeg Free Press, Oct. 15, 1935

"The most delightful and enjoyable musical evening the audience has experienced in many a day."

—Peoria Journal-Transcript, Oct. 23, 1935

"Crooks demonstrated his supremacy in songs."—Elizabeth Journal, Nov. 1, 1935

"Crooks stopped the show, taking countless bows."—Detroit News, Nov. 8, 1935

"Crooks sang beautifully and excitingly—he proffers smooth, golden tones."—Dallas News, Nov. 16, 1935

"Crooks has a voice which for sheer beauty cannot be matched among American tenors."

—Chicago American, Nov. 23, 1935

"Crooks is one of the finest tenors in the world today."—Washington News, Jan. 8, 1936

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GASPAR CASSADÓ

the new Spanish cellist, who will make his first American tour

JANUARY - FEBRUARY and MARCH, 1937



Pablo Casals, now conducting his own orchestra in Barcelona, in a recent letter to F. C. Coppicus, writes as follows:

"I am very happy indeed that you have engaged Gaspar Cassadó my former pupil who as you know has become a great celebrity in Europe"

Cassadó has played under the following conductors:

Furtwangler, Sir Thomas Beecham, Mengelberg, Dobrowen, Sir Henry Wood, Karl Muck, Enrique Arbos, Paul Paray, Philipe Gaubert, Pierre Monteux, Fritz Busch, Felix Weingartner, etc.

His orchestral repertoire includes concertos of:

Schubert, Brahms, Pfitzner, Elgar, Arnold Bax, Haydn, Mozart, Dvorak, Weber, Strauss, Schumann, Boccherini, and his own Concerto in D.

The recital programs of Cassadó show great variety and catholicity.

CASSADÓ has to his credit as composer:

3 String Quartets

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A great number of compositions for the Violoncello and several symphonic works.

His "Rhapsodie Catalane" was conducted by Mengelberg with the New York Philharmonic Orchestra.

Special mention must be given to Cassadó's editions of three concertos for violoncello and orchestra by Mozart, Schubert and Weber.

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Division: Columbia Concerts Corporation of Columbia Broadcasting System



Agnes Davis

Young
American
Soprano
Star



THERE'S A REASON FOR EVERYTHING

AGNES DAVIS was chosen by Otto Klemperer as soprano soloist with the New York Philharmonic-Symphony in the difficult music of Alban Berg's "Lulu" — November 28 and 30, 1935.

Reason: Her "fresh voice and intelligence." Olin Downes, Times.

AGNES DAVIS was chosen as star of the Atwater Kent Broadcast. — November 14, 1935.

Reason: The young singer won national prominence as winner of the first prize in the Atwater Kent Radio Contest and her career since then has more than justified the original award.

AGNES DAVIS was chosen by Eugene Goossens as soloist with the Cincinnati Symphony in Handel's "Messiah." — December 20 and 21, 1935.

Reason: Her great success the previous season in "The Messiah" with the Minneapolis Symphony under Eugene Ormandy when, said the Minneapolis Star, "her singing was in the nature of a thrilling discovery."

AGNES DAVIS was chosen by Fritz Reiner as soloist with the Philadelphia Orchestra in Honegger's "King David." — February 21, 22 and 25, 1936.

Reason: Conductor Reiner remembered her brilliant performances last season with the Philadelphia Opera.

AGNES DAVIS was chosen by Leopold Stokowski as soloist in his concert version of "Goetterdaemmerung" for R. C. A. Victor recordings.

Reason: She had previously sung Schoenberg's "Glueckliche Hand," also in Beethoven's Ninth Symphony, and a Wagner program under Stokowski's direction.

AGNES DAVIS was chosen by Charles Hackett as his partner this winter in a coast to coast tour doing "Love Scenes from Famous Romantic Operas."

Reason: The soprano sang Alice Ford to the tenor's Fenton in Verdi's "Falstaff" in Philadelphia last winter and Mr. Hackett was so impressed with her voice, dramatic ability and charm that he picked her at once.

CONCERT MANAGEMENT ARTHUR JUDSON INC.
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A Brilliant Genius

WHEN after her 3rd return performance in Providence, R. I., Jan. 7, 1936, the PROVIDENCE JOURNAL hailed ANGNA ENTERS as "THE WORLD'S FIRST MIMIC" it was only repeating what has been said again and again by virtually all the outstanding music, dramatic and dance critics of America, Canada, London, and Paris, and summed up by VANITY FAIR in August, 1934, when it said "By now ANGNA ENTERS is pretty generally acknowledged as the greatest feminine mime of our generation. A brilliant creative genius."

And this is what the current, Feb. 1936, issue of ARTS & DECORATION, in a feature page, says: "Angna Enters, one of the great creative artists of the century, presents, in her evening entertainments, compositions in dance form that run the gamut of emotion—through comedy, tragedy, satire, burlesque, fantasy, pathos, humor. The first time Robert Henri, the great American painter, saw her, he said, at the end of her performance: 'SHE IS THE GREATEST GENIUS SINCE ISADORA DUNCAN'—AND HER SCOPE IS GREATER THAN ISADORA'S. She is young, beautiful, and utterly unspoiled, and it is worth noticing that she is a distinguished painter and is unequalled as a designer of stage costume. She has designed every stage costume she has ever worn."

A Famous Painter

IT is a fact that Miss Enters is famous as a painter in her own right, having had in the past 4 years 4 different New York exhibitions, shown since in Boston, Detroit, Chicago, Providence, Minneapolis, Albany, San Francisco, and London—7 great national Museums have given her almost unheard-of honor of one-man shows. Her exhibitions are available in conjunction with her performances. And she is the only dancer, mime, or theatre artist to receive 2 Guggenheim Prize awards—1934-35.

Or as the SEATTLE TIMES just put it "ANGNA ENTERS is famed as a dancer. * * * She is a human chameleon, who utilizes a body trained in a ballet school, a spooky gift of pantomime, to show audiences how she sees other people. She accents the personalities of these other people, with a salty humor, a bitter irony, or a calm sense of beauty, as she sees fit. * * * She slipped into the bodies of these people like another woman would slip into a dress, and she had belly laughs or silence from her audience as she pleased."

Or, listen to ALEXANDER FRIED in SAN FRANCISCO CHRONICLE, after her 3rd return appearance in San Francisco, for Jan. 30, 1936: "Genius Revealed by ANGNA ENTERS. * * * An entertainer of genius. * * * Her comedy is only half her art. Her Spanish 'Pavana' was Machiavellian,

THE THEATRE OF Angna Enters

AMERICA'S GREATEST DANCE MIME

a dance murderous in its poise and intensity. Her 'Auto da Fe' a mime of a persecuted woman, gripped her audience with horror and awe. * * * She has personality. Everything she did remained amazingly magnetic." Or ALFRED FRANKENSTEIN in SAN FRANCISCO EXAMINER, Jan. 30, 1936: "Enters is a mute but glorious genius of the stage."

A New Form of Art

THESE quotations give a clue of why it is so difficult to pin a label on ANGNA ENTERS. As MARJORIE FISHER in SAN FRANCISCO NEWS, Jan. 30, 1936, said: "The English language has no word to describe just what ANGNA ENTERS does." For, as THE LONDON CHRONICLE said after her first LONDON performance: "A new form of art. She gives you something unforgettable." (THE SEATTLE STAR, Jan. 25, 1936, said "ANGNA ENTERS is not just a dancer or entertainer—she is an experience.") This in varying phrase was said by every London critic after her now fabulous debut and has been reiterated in the 4 London seasons that followed. Famous literary figures as Arnold Bennett, Rebecca West, G. B. Stern, J. B. Priestly, James Laver, applauded her work. ARNOLD BENNETT recorded the event in his published "Journal," saying "Good. I liked it!" and famous author-critics like Charles Morgan (author of "The Fountain"), James Agate, &c., hailed her as a new and absolutely original artist, and have continued to do so in the succeeding London seasons when she has been presented by producers like Charles B. Cochran, Sydney Carroll, Maurice Browne and Alec Rea. Quotation is difficult because one does not know where to begin. From the point of quality and extent of printed material it is safe to say that few living artists have received as extensive an international press by dramatic, music, art and literary critics as has ANGNA ENTERS.

Endless Variety

EVERY critic has stressed the ENTERTAINMENT VALUE of her performances—its VARIETY. It may be pointed out that in the 8 seasons Enters has been before the public she has presented 97 different "EPISODES"—compositions—certainly a record where present-day repertoires are concerned—and this is able to present at least 5 changes of different programs, and could play a week's engagement, as she has in CHICAGO and LONDON more than once, with new numbers for every night. Hence when she appears, as she did for the 3rd successive year, for a BOSTON engagement of 3 performances, Jan. 9, 10, and 11, 1936, she gives 3 different shows. How many solo attractions can give 3 performances for 3 years running in a city like BOSTON? Thus each return performance in cities like SEATTLE, where she has given 6 performances, 2 each,

within 5 seasons, in SAN FRANCISCO, 3 return performances, or CHICAGO, 4 different seasons of some 20 performances, one a complete week's engagement, each one is almost completely new, for some of the old numbers have to be retained—certain numbers like her "Boy Cardinal," one of the most famous numbers in show business, or "Commencement" or "Field Day" or "Queen of Heaven" or "Pavana" or "Odalisque," are demanded over and over again.

Unique Entertainment

THE nature of her entertainment is indicated brilliantly by W. J. HENDERSON in NEW YORK SUN: "That she is a dancer is demonstrated plainly enough in some of the things that she does. But hers is not a dance entertainment. It is essentially dramatic. Above all else shines forth the brilliance of a mind rich in fancy and genuine imagination. No one can do this sort of thing with quite the mute eloquence that Enters possesses. Her entertainment ranges from humor to tragedy. There is no one who challenges her in her field. She stands alone and has won for herself a high place in the public esteem and affection."

ARTHUR RUHL in N. Y. HERALD TRIBUNE: "She can be tender or terrible, savage or sentimental: she is in effect dancer, painter, actress and satirist. There is more brilliant acting in the sense of atmosphere created and character put in visual terms in one of her performances than in most half-dozen plays put together. * * * If one were cast away on a desert island and compelled to go to the theatre in memory, ANGNA ENTERS would stand out, I think, as a keen bright ray in a rather general smudge. * * * Miss Enters using only pantomime has flashes of pure flame which outleap perhaps both her sister-artists. * * * (In a discussion of the 3 outstanding one-woman theatres.) April 14, 1935.

A School for Actors

GILBERT SELDES, famous critic of the lively arts, has written in various articles in "ESQUIRE" (full page article in March, 1935, issue) and N. Y. EVENING JOURNAL, Dec. 10, 1935: "ANGNA ENTERS is one of the few people whose work is really exciting, entertaining in every sense. She is a dancer yet she does not always dance: she is an actress, but she appears alone: she is a pantomimist; she is almost incidentally a comedian, beside whom Fannie Brice and Beatrice Lillie are mere beginners. * * * Above all she is a creator; you see things taking form and flesh as she moves. That is, of course, the greatest pleasure an artist can give you, and Enters is by herself a school for all the actors and actresses, tragic and comic of our stage and screen.

I doubt whether more than two or three of them can spare the lessons she could teach; I am pretty sure that none of them surpass her. * * * You come away from one of her performances having seen a dozen human beings of all kinds and of all times at the moment when they express themselves with the highest intensity—the moment for which they have lived—so that you know them completely. It takes Enters a minute, or three, or five, to do this. And you know her people more profoundly than you do a character in a play over whom an actor has labored for two hours. * * * It is extremely simple, extremely subtle, altogether satisfactory entertainment. * * *

LOUIS UNTERMEYER, author, poet, critic and lecturer, in a 3-page article in the magazine section of the BROOKLYN EAGLE, wrote: "In the last 3 years ANGNA ENTERS has reached the pinnacle of her profession. SHE HAS DISPLAYED MORE POWER AND PENETRATION THAN ANY MIMIC OR DANCER HAS EVER ATTEMPTED, AND SHE IS LIKE NO OTHER." March 11, 1934.

Audiences Laugh Uproariously

NO audience has to have explained to it what ANGNA ENTERS does. The significant fact of her career is that she designs her shows so that her audiences, whether they are in New York, LONDON, PARIS, HAVANA, CUBA, or KALAMAZOO—in fact one of the greatest successes of her career took place in that famous town of KALAMAZOO—will enjoy themselves.

This is what the PORTLAND OREGONIAN reported of her first performance there on Jan. 27, 1936: "3,000 Portlanders at the Municipal Auditorium laughed uproariously as Angna Enters mimed and danced last night."

Her NEW YORK audience is famous in itself, being an actual Who's Who of all the arts—from famous painters, stage and screen artists and directors, novelists, poets, composers—yet the numbers Miss Enters does for them she does everywhere else, because as the LONDON SUNDAY TIMES said after her 5th London season (May 13, 1934) "She can indicate a character or evoke an atmosphere with the merest look, gesture or movement. Her repertoire is AMAZINGLY VARIED and COVERS A WHOLE RANGE OF TRAGEDY, SATIRE, COMEDY." THE LONDON SKETCH (June 6, 1935) said: "A creative genius. She holds the audience spellbound for two hours without a word being spoken." As PAUL BANKS in NEW ENGLISH WEEKLY wrote: "One does not need to read a story to understand her performance."

Capacity Audiences Everywhere

IN the U. S. A. HENRIETTE WEBER in N. Y. EVENING JOURNAL under a headline "A RIOT OF FUN" wrote "The famous mime had the capacity audience in Town Hall with her at the first tap of her foot. The usual intriguing program of dance-mime started in with such close mimicry—that everyone laughed out loud at the aptness of her characterization. ENTERS IS STILL THE ONE AND ONLY DANCE-MIME IN HER CLASS. SHE HOLDS HER PUBLIC IN A TENSE GRIP OF INTEREST THAT NEVER WAVERS."

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FRANTZ
"TITAN OF THE
KEYBOARD"

**Again Electrifying Audiences On Second
Transcontinental Tour of America This Season**

He has attained an enviable position among the rising generation of pianists and his recital Saturday sustained his reputation. Technically the young man is splendidly equipped. He plays with power, with beauty and variety of tone and with flights of speed which are breathtaking. —*New York Sun*.

He seems to have every requisite. His tone displays an amazing dynamic range. The quality even in moments of the greatest sonority, remained beautiful. Its texture in the softest inflections was exquisite. It glittered in the passages. It was as facile as his fingers were fleet and as varied in color. —*Chicago Herald-Examiner*.

Played Brahms and Chopin more brilliantly than I have heard them played since Paderewski was last in this region . . . combines the physical power of an athlete with a sure feeling for romantic music and a positive command of his instrument. His phrasing is clean and easy; the line of his music is never lost in the technical fireworks. —*Houston Press*.

His talent for the piano is amazing and each year his maturity of performance goes forward with certainty. —*Detroit Free Press*.

Not in years has an artist visiting Shreveport won such enthusiastic and spontaneous acclaim as was given last evening to Dalies Frantz, brilliant young pianist . . . has been called a pianist with "wrists of steel and fingers of velvet"; nothing could better describe him. He has already attained nation-wide fame, and is destined to go to even greater heights. —*Shreveport Journal*.

Playing in Norfolk for the second time this year, Dalies Frantz, sensational young American pianist again swept local concert-goers into a frenzy of admiration at the Colonial Theatre last night. —*Norfolk Ledger Dispatch*.

His spectacular playing of the intricate and little heard Sonata in B Minor of Liszt kept the audience tense and thrilled throughout its long lyrical passages and its tremendous rhythmic divisions. When he had finished the crowd accepted him as one of the "great." —*Seattle Daily Times*.

He is so well equipped technically that problems of no little complexity were tossed off with a Mephistophelean nonchalance, as shown by the line drawing of his first Brahms number. Underneath necessary fundamentals, however, was a singularly clear-minded and richly poetic temperament, expressing itself in terms of brilliancy. —*Winnipeg Tribune*.

To say merely that Frantz' performance was sensational would be stating it mildly. After the few opening chords of the Concerto, we knew we were listening to a remarkably fine pianist; and after the brilliant closing portion we were convinced that before us was an artist whose bounds in the field of musical endeavor we would not dare to limit. —*Denver News*.

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—STEINWAY PIANO—

**Season 1936-37
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NEW YORK, N. Y.

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The couple Fowler and Tamara have real personality and wonderful agility. They are ultra modern. It is undoubtedly the finest attraction seen in years.—*La Volante Theatrale*.

NEW YORK

The outstanding hit . . . were the American dancers, Fowler and Tamara.—*New York Times*.

CHICAGO

When you want to see the Spanish and Argentine dances done as they are really done in their native lands, keep Fowler and Tamara in mind.—*Herald & Examiner*.

HAVANA

The greatest attraction in Havana, their artistic interpretations have been applauded night after night.—*Diario de la Marina*.

LONDON

The greatest dancers ever to appear in London.—*Daily Chronicle*.

SAN FRANCISCO

They danced into the hearts and imaginations of San Franciscans.—*Chronicle*.

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Metropolitan Opera Company
3rd Season

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April 1.....Topeka, Kansas	17.....Ogden, Utah
3.....San Angelo, Texas	20.....Beloit, Wisconsin
6.....Boise, Idaho	22.....Winona, Minnesota
8.....Missoula, Montana	24.....Morgantown, W.Va.
9.....Helena, Montana	27.....Easton, Pa.



CHARLES

HACKETT

"He sang with a fervor and sincerity that made the listener realize anew Gounod's gifts as a melodist. Perhaps the finest moment in the whole performance was the apostrophe at the end of Act III when the 'mezza voce' tones of the singer floated over and through the harmonies of the orchestra and the effect was one of hushed and ecstatic emotion."
 —New York Times

"Charles Hackett of the Metropolitan sang and incidentally gave a lesson in style, diction and breath control. Such finished singing was a delight to hear and the audience applauded it long and heartily, compelling the singer to add an extra number."
 —W. J. Henderson, New York Evening Sun

"Charles Hackett as Alfredo invested the part with the finish and elegance of manner it calls for. No one on the tenor list of the Metropolitan can go in for 'style' in the aristocratic sense better than he, whether it be Italian or French opera. He was in excellent form and sang with artistic distinction."
 —Henriette Weber, New York Evening Journal

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CAROLA GOYA

in her

Colorful and Alluring

SPANISH DANCES



1934-35 45 RECITALS

1935-36 62 RECITALS

FROM COAST-TO-COAST

"Until one has seen Carola Goya he cannot know what a thing of beauty and joy Spanish dancing can be."

—*London Observer*

"Unusually beautiful of face and form, with poise, presence and personality, La Goya is a joy to watch. Her costumes are just one gasp after another for their color and lavishness, and she beautifies them all."

—*New York Post*

"La Goya revealed a castanet technique worthy of any virtuoso."

—*New York Sun*

"La Goya with her galaxy of bright costumes, and her vivid dramatization of moods, was a tonic for the eyes. Hers is a delightful art, combining poetic movement, ravishing coquetry and the exhilarating throb of youth. To see her is to gain a new realization of the beauty of the Spanish dance."

—*New York American*

"She looked like an enchantress in some jasmin scented garden in Spain."

—*Musical America*



Murray Diehl

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HARRY ADASKIN, *second violin*

MILTON BLACKSTONE, *viola*
BORIS HAMBOURG, *'cello*



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Charlottetown Guardian, Nov. 21, 1935

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Leonard Liebling,
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"Sang with fervor and romance."

Henrietta Weber,
Journal, Jan. 20

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Paul Bekker,
Staats-Zeitung, Dec. 29



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"Sang with richness of tone and subtlety and expansiveness of expression. His rendition of the Narrative was a flawless and searching exposition of its content."

Noel Strauss, Times, Dec. 22

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Cincinnati Enquirer

Helen

Jepson

Soprano

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"The tumult of cheers for her song prevailing at the conclusion of the second act's first scene, was the most emphatic demonstration of the season."

Chicago Herald, Nov. 12, 1935

"Vocally and histrionically she is magnificent. Her entrance was reginal, and there was no anti-climax when, in two separate acts, she embarked on the task of interpreting two radically different types of emotional experience."

Chicago Tribune, Nov. 12, 1935

BOSTON (Morning Musicales)

"Miss Jepson's performance was made enjoyable throughout by the clear beauty of her voice, by her attractive simplicity of interpretation and her vivacious personality."

Boston American, Dec. 19, 1935

SAN FRANCISCO ("Martha")

"Miss Jepson's voice is clear, pure and bright. She sang exceedingly well, moved gracefully and gave a convincing portrayal. . . . A more beautiful opera heroine has never graced our stage."

San Francisco News, Nov. 18, 1935

DETROIT

"Miss Jepson, slender and charming, has a lyric voice of perfect purity. There are no lovelier voices in her class, nor any prettier, more tasteful style than hers."

Detroit News, Dec. 6, 1935

PHILADELPHIA ORCHESTRA

"Miss Jepson's two appearances on the first part of the program constituted something of a recital interlude in the prevailingly heavy and tempestuous tonal aspects of the orchestral offerings. Her clear and charming light voice, was clearly at ease in coloratura and lyrical offerings. . . . The Soloist was heralded with round after round of reverberating applause."

Philadelphia Inquirer, Jan. 25, 1936

WASHINGTON (Mayflower Musicales)

"Miss Jepson, in addition to her superlative vocal qualities has two other ways of platform conjuring. In the eye of the beholder she is a heart warming joy, and her sense of the humorous and dramatic in her art is of a rejuvenating freshness audiences too seldom find."

Washington D. C. Herald, Jan. 9, 1936

SAN FRANCISCO ("La Boheme")

"Miss Jepson completely won the hearts of the audience. She is a luscious affair, and her voice was always warm and beautiful. . . . In the pathetic moments of the third act she reached thrilling vocal heights."

San Francisco Chronicle, Nov. 28, 1935

AKRON

"Miss Jepson, who sang before a packed house at the armory, received a welcome the like of which has not been given to many who have appeared in recital here."

Akron Times-Press, Dec. 13, 1935

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UNDER DIRECTION OF F. C. COPPICUS

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Dance Theatre — Dartington Hall — England

Choreography and production of all Ballets by KURT JOOSS, in collaboration with Mme. AINO SIIMOLA.

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Costumes for all Ballets designed by H. Heckroth and executed in the workrooms at Dartington Hall, Totnes, Devon, England.

THE BALLETS BY KURT JOOSS:

THE GREEN TABLE
MUSIC BY F. A. COHEN

A BALL IN OLD VIENNA

MUSIC BY J. LANNER, ARRANGED BY F. A. COHEN

BALLADE

MUSIC BY JOHN COLMAN

JOHANN STRAUSS, TO-NIGHT!

MUSIC BY J. STRAUSS, ARRANGED BY F. A. COHEN

THE PRODIGAL SON

MUSIC BY F. A. COHEN

THE BIG CITY

MUSIC BY A. TANSMAN

THE MIRROR

MUSIC BY F. A. COHEN

PAVANE

MUSIC BY M. RAVEL

THE SEVEN HEROES

MUSIC AFTER H. PURCELL BY F. A. COHEN

The most original, striking, and dramatically significant ballet ever seen here.

—W. J. Henderson, *New York Sun*.

A gala audience applauded long and loudly. . . . Ensemble is extraordinary.

—John Martin, *N. Y. Times*.

Wild applause, banging of seats as curtain falls; audience held spellbound.—*Boston Herald*.

Jooss Ballet shows superb stage craft and technique.—*Chicago Herald and Examiner*.

Magnificent costuming thrills brilliant audience.—*Chicago Tribune*.

Huge audience enraptured by Jooss Ballet.—*Buffalo Courier Express*.

Fifteen calls after curtain was rung down.—*Rochester American*.

Storm of applause as has rarely been heard for the past 25 years.—*Montreal Daily Star*.

An audience of 4,000 was deeply impressed.—*Minneapolis Journal*.

The finest Company that has come this way in a generation.—*Milwaukee Journal*.

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THESE NOTICES ARE WORTH READING BECAUSE TYPICAL OF AUDIENCE REACTION EVERYWHERE!

MONTREAL DAILY STAR, JAN. 30, 1936

Jooss Ballet Triumphs in Splendid Pictures of Choreographic Charm

THE amazing English dancing organization known as the Ballets Jooss paid its first visit to Montreal yesterday, performed before a very large audience at His Majesty's theatre, and achieved a veritable triumph of pictorial design. The enthusiasm of the audience increased as the evening wore on, until at the close there was such a storm of applause as has rarely been heard in the theatre for the past twenty-five years, and the ballet was recalled a dozen times.

Truth to tell, these dancers deserved every bit of the appreciation accorded them. They are a unique body, trained by a master of choreography whose imagination is brilliant but under strict discipline; whose sense of visualizing action through pantomime and dance forms is phenomenal; and whose ability to correlate individual movements and to bring out of a stage full of dancing figures a complete story, dramatic, ironic, comic, at will, is nothing short of genius.

IN the second ballet, "The Big City," the title explains the picture. It was actually a cross-section of the life of a great city, with a myriad different types of men and women depicted with a clarity and a vividness that could not be excelled, in my opinion, by any ballet now before the public. Through it all, like a scarlet thread, wound the romance of a young girl avid for adventure and a man about town seeking new triumphs. But the background was wonderful, even without that. Mr. Jooss has succeeded here in capturing the spirit of a city and in translating it into choreographic form, so that not a single character, barely a single movement, is devoid of a definite significance. And the intricate manner in which the individual dancers are related to one another in the dance pattern he has woven is something that well-nigh defies definition. It is story-telling by rhythm and poise, by grouping and pantomime. These dancers are brilliant pantomimists; never a false gesture; never an error in timing; perfection of co-ordinated movement throughout.

"A Ball in Old Vienna" brought the spirit of the gay city by the Danube in mid-Victorian days down to these modern times and expressed it in modern waltz form. The beauty of the costumes, the exquisite grace of the dancers, and the fascination of the color design combined to make a picture as memorable as it was enchanting.

BUT it is in "The Green Table" that the Jooss Ballet dances to its greatest triumph. This is a satire upon governments who make war, a bitter, scathing, awful indictment of war, and—by implication—a savage denunciation of the interests that work under cover with hypocritical spirit to undo the labors of those who are striving for peace. It is a superb example of choreography extended to visualize in silence a complete tragedy—the triumph of war over mankind. In eight elaborately designed and brilliantly executed scenes the tragedy is unfolded, with the grim figure of death, black-visored, menacing, with arms and legs and body moving in horrible glee and finally in a saturnalia of victory, as the central figure about which the entire ballet design revolves.

I HAVE specifically avoided mentioning individual artists because this Jooss Ballet is above all things a triumph of ensemble effort, and it is in the amazing drama accomplished through perfect co-ordination that its chief beauty lies. The music, supplied by two pianos played by F. A. Cohen and John Coleman, is admirable, alike in quality and in its illustrative values, for it is used purely to illustrate the ballets, and not as a guide to the dancers. An orchestra might easily ruin the Jooss Ballets.

The staging and lighting were as near perfection as human skill could achieve. The artists take their places in darkness and then the stage is lit up and they move into the action of the story with effortless ease and unfailing mastery of an art that is perhaps the most expressive in the world today.

S. Morgan-Powell.

BOSTON POST, JAN. 23, 1936

Beauty in Jooss Ballet

Boston Premiere of European Group at Opera House

By ELLIOT NORTON

The Jooss European Ballet, one of the major organizations of its kind, brought new, rich beauty to Boston last night on the occasion of its first visit here.

The average ballet organization has little excuse for being. Too many such groups are the false puppets of a small sect who fatten their own vanity by ecstatic admiration of gestures and postures which are paraded as art, but which are usually nothing of the sort.

Stories in Dance Form

The Jooss group is something else again. What they have to offer is the highest kind of talent, flooded with delicate, exquisite beauty in dance patterns that are stimulating, exhilarating and exciting.

Their ballets are dramatic stories in dance form; stories with reason for telling; with skill in conception, skill in execution and sound, solid theatrical effectiveness.

Both Theatre and Art

There is no obscurity here. It is not necessary for the observer to have—or to affect—any special knowledge in order to comprehend and to be carried away, though the programme notes are scanty.

Kurt Jooss is an expatriated German, one of the victims of the Hitler regime, for racial reasons. His organization, whose headquarters is now in England, has its basis in his belief that the ballet is a form of theatrical art, distinct from other forms of theatrical art and partaking of the qualities of both theatre and art.

What the audience at the Opera House saw last night was ample demonstration of the soundness of his belief and of the vastness of his skill as well as that of his associates and his performers.

"The Green Table"

Of the ballets given perhaps the most heralded in advance was "The Green Table," a satire on the League of Nations which was really responsible for the international fame of the Jooss group.

This is programmed as a "dance drama." It tells in eight scenes of how a mythical war starts despite the oratory, threats and posings of the gentlemen who gather around the Green Table. The obvious inference of course, is that the gentlemen constitute the council of the League of Nations.

The gentlemen at the table are masked figures who argue, bicker, threaten, yet cannot or will not prevent war.

War comes. Death stalks through a pageant of scenes, claiming soldiers here, a spy there, now a woman refugee, now a girl who had been forced into a brothel.

Death dances through the fighting and the celebrations, a sinister figure in a ghastly mask. Equally sinister, preying on men, women, gaily, is the figure of the War Profiteer.

The ballet is brilliantly impressive.

"The Big City"

Of the other numbers, the most impressive was one called The Big City, a light, amusing and amazingly beautiful fast pageant of life in a large European city.

There is no point in singling out the dancer who performed the most conspicuous roles in any ballet. Each is remarkably skillful. But the work of all as an ensemble is one of the most impressive things about the entire programme.

This was a single performance. It is likely, however, that the group will be brought back here in a few weeks.

"There can be no doubt that the Jooss organization is a significant contribution to the dance theatre of today. NOTHING LIKE IT HAS BEEN SEEN SINCE THE RUSSIAN BALLET OF A DECADE OR MORE AGO." *Syracuse (N. Y.) Post Standard, Jan. 25, 1936.*

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FRANK KNEISEL, Violinist



JOHN ALDEN, 'Cellist



ROBERT TURNER, Pianist

WIDELY ACCLAIMED ON RECENT TOUR

"... a genuinely delightful two hour program ... the evening was very much worth while." *Wilmington (N. C.) Star-News, Jan. 19, 1936*

"The trio scored a triumph ... the thorough musicianship of the young artists brought the charmed audience to a positive point of attention undivided throughout the evening." *Albany (Ga.) Herald, Jan. 15, 1936*

"Delighted an appreciative audience with its well balanced program ... played well together—fresh invigorating quality."

Williamsport (Pa.) Sun, Jan. 9, 1936

"It is unusual to find three soloists who can subordinate themselves into such a perfect unit of ensemble playing. They have developed a lovely balance, and a nice feeling for the importance of each instrument."

Easton (Pa.) Express, Jan. 8, 1936

"A capacity audience. Critics lauds instrumental program ... no one would fail to catch the spirit of sincerity, unity, and musicianship of their interpretations."

Morgantown (W. Va.) Post, Jan. 10, 1936

"The trio gave superlative renditions—the young men whose individual talents and ability as a unit won the admiration of musicians and non-musicians alike ... an audience that nearly filled the house heard a program especially well chosen and beautifully executed ... whether in trio or solo numbers they demonstrated mastery of their instruments, aided by their adequate technical equipment and intelligent and moving interpretations."

Brattleboro Reformer, Jan. 7, 1936

"Gave a beautiful program of chamber music, one of exceptional beauty and quiet charm that completely won the audience. They are finished musicians. A warm emotional quality marked the very evident intellectual approach of the artists whose ensemble numbers were characterized by a fine blending of tone and unity of feeling. But this unity did not detract from the individual, for each artist had the ability to make his own instrument felt without encroaching on the other."

Columbus (Ga.) Ledger, Jan. 14, 1936

ACCLAIMED INDIVIDUALLY AS SOLOISTS

FRANK KNEISEL

"Clearness of passage work—sureness of intonation—broadening musicianship." *New York Times*

"Deft and musicianly performance." *New York Herald Tribune*

"Tone of unusual elegance—beautiful shading—fine sense of proportion." *Boston Transcript*

"Unquestionably brilliant style—romantic—emotional." *Boston Herald*

"Grandeur of style—dazzling technical equipment—poetic penetration—enchanted tonal quality and technical brilliance—electrified his audience." *Buffalo (N. Y.) Courier*

"Warm emotional quality—intellectual approach." *Richmond (Va.) News Leader*

"Depth and breadth of musical ability in full measure." *Oswego (N. Y.) Palladium Times, Nov. 5, 1935*

"Rich, mellow tone—masterly interpretations—a true artist." *North Adams (Mass.) Transcript, Dec. 6, 1935*

"Played with spark and fire—his heritage is one of genius." *Nashua (N.H.) Telegraph, Dec. 8, 1935*

"A real artist—ecstatic quality, perfect, graceful technique—brilliant and glowing with emotional meaning." *Halifax (N. S.) Herald, Dec. 12, 1935*

JOHN ALDEN

"Brilliantly and authority of interpretation—an artist of high rank." *Jacksonville (Ill.) Daily Journal, Nov. 8, 1935*

"Warm tone—clean technique—a 'cellist of unusual ability." *Bowling Green (Ky.) Park City Daily News, Nov. 13, 1935*

"A tone of pure, mellow, unusual warmth and beauty—poetic expression, astonishing technique—the soul of a truly fine artist."

North Adams (Mass.) Transcript, Dec. 6, 1935

"Vociferous applause—a tone of deep sonorous beauty—skillful artistry."

Nashua (N. H.) Telegraph, Nov. 8, 1935

"One of America's greatest 'cellists—flawless technique—poetic fancy in interpretation—tone of unusual warmth and beauty."

Moncton (N. B.) Daily News, Dec. 11, 1935

"Rich romantic tone—amazing technique—versatility and resourcefulness."

Halifax (N. S.) Herald, Dec. 12, 1935

"Brought his artistry intimately to his audience which was quick to respond to both the warmth and brilliance of his playing."

Eldorado (Ark.) Daily News, Nov. 19, 1935

ROBERT TURNER

"A flawless technique and musicianship of the highest order." *Nashua (N. H.) Telegraph, Dec. 8, 1935*

"Masterful interpretation." *North Adams (Mass.) Transcript, Dec. 6, 1935*

"Confirmed his reputation as an outstanding American pianist." *Lincoln (Neb.) Star, Nov. 26, 1935*

"Engaging romantic personality—a pianist to reckon with." *San Francisco (Cal.) Chronicle*

Alameda (Cal.) Times-Star

"Has gone far toward placing himself among the modern virtuosos." *Berkeley (Cal.) Gazette*

St. Catharines (Ont.) Standard, Nov. 7, 1935

"Rewarded with tremendous applause." *Jackson (Tenn.) Sun, Nov. 14, 1935*

"Eloquent." *Morgantown (W. Va.) Dominion News, Jan. 10, 1936*

"Magnificent performance." *Moncton (N. B.) Transcript, Dec. 12, 1935*

St. John (N. B.) Telegraph-Journal, Dec. 11, 1935

"Made his audience wish that he need never stop."

Halifax (N. S.) Mail, Dec. 13, 1935

"Magnificent performance, as fine as we have had the pleasure to hear." *Fredericton (N. B.) Gleaner, Dec. 9, 1935*

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In "Boheme"



In "Faust"

CHARLES KULLMANN

Leading American Tenor

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Successful in every field of song, his activities this winter include:

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LEHMANN'S N. Y. RECITAL CALLED SEASON'S BEST

Critics Unstinting in Praise

From the N. Y. Press of Feb. 3-4, 1936

Lotte Lehmann's recital brought out a host of her fervent admirers who packed the Town Hall to capacity yesterday afternoon and deluged the soprano with sustained volleys of applause after every number on her lengthy list.

Miss Lehmann immediately established that intimate contact between herself and her hearers which must be reckoned as one of the many reasons for her enormous success as a recitalist. She made every one of her ardent followers feel that she was directing her efforts to him or her, as the case might be. And she did so with a charm of manner, a graciousness and sincere desire to please that was disarming as well as captivating.

In her vocalism she never spared herself, giving wholeheartedly of her utmost in a schedule that made severe demands on her powers of endurance, but which found her ready to respond with many an encore.

The most memorable of all Miss Lehmann's interpretations at this recital was her exceptionally dramatic and vivid rendition of Schubert's "Der Doppelgänger," which only the greatest singers may attempt with impunity.—*New York Times*

The huge audience that attended enjoyed the rare experience of "feeling" a dozen great songs as the composers and the lyricists who created them felt them. At any rate, as Lotte Lehmann felt them, which, it is reasonable to suppose, is the equivalent, for the emotion which this magnificent artist communicates to her audience is implicit in the words and music. Mlle. Lehmann sings purely by instinct, and her capacity for feeling seems limitless. At the same time her musicianship, which is dominated by beautiful taste, shepherds her intense reaction to the "story" of her songs. Thus her art never strays from the musical frame, while it conveys to the full the human and poetic base of the "lied."

As in opera, Mlle. Lehmann offers to her listeners, in recital, nothing less than herself. She withholds nothing of her sincerity, her passionately responsive nature, her glamorous personality, her warm persuasiveness. Her emotions are so simple and direct that she can lay bare the "nerve" of a composition without those theatrical aids that more sophisticated artists are compelled to adopt. She sings, as they say, from the heart, and her singing unfailingly reaches the heart.—*New York Evening Post*

As a prelude to an extensive concert tour, Lotte Lehmann sang at Town Hall yesterday afternoon before the usual capacity audience.

Mme. Lehmann's gift as an interpretative artist have become well known here during the last five years, while she has always been able to arouse a fresh, responsive interest and eager enthusiasm on the part of her hearers. Both her expressive ability and the responsiveness of her hearers were much to be noticed in this recital, in which she gave, as before, the sense of eager interest in and relish for the music she was singing, which is a valuable characteristic of her concerts.—*New York Herald Tribune*

Town Hall could not well have held more auditors than were gathered there yesterday afternoon to hear the song recital of Lotte Lehmann, popular soprano of the Metropolitan Opera.

A concert of elevated purpose and effect was this, and it brought a richly deserved series of ovations to Mme. Lehmann.

New York American

Here is a rare intelligence in league with a rich musical endowment leading to the highest point of artistic expression. Her audience crowding Town Hall was a distinguished gathering that included many famous in the musical world who had come to do homage to a fellow artist. There were flowers and encores galore and they tried to make her repeat every number.—*New York Evening Journal*

Best song recital of the season, up to this week: Lotte Lehmann's in the Town Hall. Mme. Lehmann's excellent voice is as winning as ever, and her treatment of text has become a model.

The New Yorker (Feb. 15, 1936)



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—Henriette Weber, *New York Journal*, Dec. 9, 1935

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—Gama Gilbert, *New York Post*, Dec. 9, 1935

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—Julian Seaman, *New York Daily Mirror*, Dec. 8, 1935

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—Irving Spiegel, *New York Times*, Jan. 5, 1936

"She performed with remarkable brilliancy—her fingers like steel encased in velvet."

—Grena Bennett, *New York American*, Jan. 5, 1936

"She aroused the deepest emotional reaction by her superb playing."

—Henriette Weber, *New York Journal*, Jan. 6, 1936

"Chopin dazzlingly set forth."

—Jerome D. Bohm, *New York Herald-Tribune*, Dec. 8, 1935

"The pianist's noted technical mastery was again in evidence."

—Francis D. Perkins, *New York Herald-Tribune*, Jan. 5, 1936

"The charm that abides in the playing of Novaes worked its customary magic."

—Oscar Thompson, *New York Sun*, Jan. 6, 1936

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—Robert Bagar, *New York World-Telegram*, Jan. 6, 1936

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A Glorious Voice

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Richard Cappel—
London Daily Telegraph

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This Romantic Spaniard
Critics Have Compared Him
To Kreisler and Casals
He Plays the Classic Music of
Mozart, Handel, Bach... the Music
of Granados, De Falla, Albeniz...
Contemporary Composers Such as
Turina, Torroba, Tarrega Compose
Special Music for Him.

THE EVENING TELEGRAM, TORONTO, Friday, February 7th, 1936
EDWARD W. WODSON

Congratulations to the Women's Musical Club for their history-making concert in Hart House Theatre yesterday afternoon. Thanks to their enterprise Andres Segovia—was heard by a large audience. And to hear Segovia play the guitar is to forget all else in life—even zero weather and wind-swept corners of Queen's Park. They call him the world's greatest guitarist. He might be called the ONLY one without exaggeration. Listening to him without looking is to hear... unimaginable beauty; to watch him is to wonder whether his right or left hand is the more marvelous. Only six strings under his hands, yet they make all the music that four octaves on the harpsichord can make and more, because there are harmonics on the guitar that the harpsichord cannot get. He plays Bach fugues and Handel and Haydn dances as the greatest pianists play them, intricate counterpoints that ripple clearly through the air—never a note lost in the rapidest scale passage, never a chord but sings its full harmony with colian clearness. He played the Grieg Peer Gynt waltz so that it sounded like dream stuff from another world—haunting little stresses, whispered staccatos, and tender lingering melodic phrases that might have been cello song without the earthly bit of bow. To think of his wonderful playing is to wish that the whole world might take the guitar to its heart and learn what music really is. The poetry of Shelley and Keats and Arnold without words to confuse the lover of it. Wonderful Segovia!

THIS IS SEGOVIA'S SEVENTH SEASON IN NORTH AMERICA

SEGOVIA OPENS RECITAL SEASON

Concert of Guitarist
Found Masterly

New World of Beauty and Poetry
Is Seen in His Program at
Town Hall

By OLIN DOWNES

In Town Hall last night Andres Segovia, the Spanish guitarist, returned to a grateful public for his first American appearance of the season. On the stage, when the audience gathered, was only the diminutive rest which is his sole apparatus. When he entered with his guitar he was his customary self—the Schubertian collar and necktie, the quiet mien and, because of his greatness as a musician, completely master of the situation. He struck two soft chords for attention and began.

Mr. Segovia would be unusual, in these days of ballyhoo, if only for the fact that he uses no exterior means to impress his audience; rather he gathers his audience to him. There is an almost instantaneous transposition of values—a new world of beauty and poetical expression within an incredibly modest scale of sonority, and this from an instrument abused, misunderstood, underesti-

mated. Mr. Segovia makes this instrument not only one of pulsatile effects, but of song. He uses the glide from tone to tone rarely, and the vibrato with the same discretion and infallible taste. It is the art which conceals art, appearing as an intimate and informal improvisation, being in fact a profoundly conceived and precisely planned creation. Within a measure this artist can obtain as many shades of color and sonority as players of grosser perceptions achieve in a page of music.

Mr. Segovia, playing all this in the most artistic manner, can readily point to Bach as the arch-transcriber of all the great composers, who was by no means a purist where transcriptions for various instruments were concerned. After Bach two minutes of Haydn were performed with the most consummate art—in certain places with a very slight and inimitable "rubato," perfectly in order, in fact demanded by the inmost spirit of the music, and indicative of the swing of the popular dances, origins of a great deal of Haydn's music.

Compositions of Turina and Albeniz completed the printed program. An audience of music lovers and of many professional musicians, not only players of the guitar, but of various instruments, listened, applauded and cheered while Mr. Segovia played encores. Whatever instrument they played, they could afford to listen and to learn from such an artist.

N. Y. TIMES, Jan. 23, 1936



From
Painting by
Miguel
del Pino

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Division: Columbia Concerts Corporation of Columbia Broadcasting System



Acclaimed by Europe and America
for her
Amazing Artistic Achievements
This Season

RUTH Slenczynski

ELEVEN-YEAR-OLD
GENIUS OF THE PIANO

Will Return Again Next Season For a Tour
of the United States and Canada

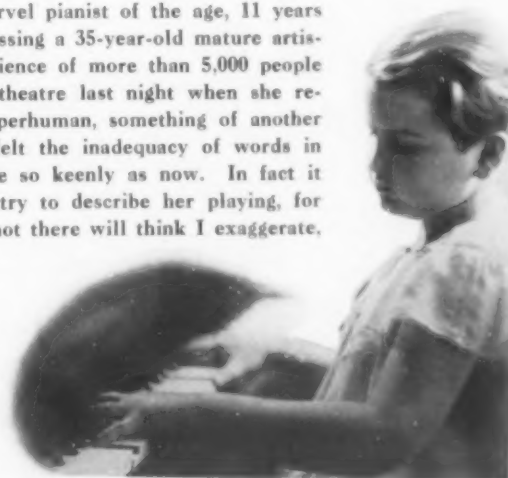
In a strenuous two-hour program that covered almost everything in pianoforte, the little lady electrified her listeners, who jumped to their feet to applaud. Moreover the applause was not for the amazing efforts of the child, but for such artistic genius as has only been brought to Toronto by a handful of the world's best pianists.—*Toronto Mail & Empire*, January 31, 1936.

Ruth Slenczynski Amazing In Recital. With her chubby legs scarcely able to reach the pedals, she has the platform presence of a mature artist.

Technically she is more than well on her way to first rank eminence. Her sense of rhythm (generally the first musical aptitude displayed by children) is outstanding. Throwing her compact little body into her playing, she evokes an astonishing volume of tone from the keyboard.

The fluency and power of her finger technique is amazing. And the ability of a child of 10 to memorize a formidable program such as Ruth played yesterday is phenomenal in itself.—*Philadelphia Record*, February 2, 1936.

Ruth Slenczynski, marvel pianist of the age, 11 years old tomorrow, but possessing a 35-year-old mature artistry, held a capacity audience of more than 5,000 people spellbound in the Fox theatre last night when she revealed a gift that is superhuman, something of another world. Never have I felt the inadequacy of words in describing a performance so keenly as now. In fact it might be better not to try to describe her playing, for those of you who were not there will think I exaggerate, and those of you who were among the audience will feel with me that it is an anticlimax to talk about it afterwards.—*Atlanta Constitution*, Jan. 14, 1936.



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A new Violin concerto by the American Roger Sessions will be played for the first time next season by Mr. Spalding and a number of symphony orchestras.

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(Herman Devries)

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NEW YORK

His performance was one of the most admirable solo contributions to this season. It was exceptional in beauty and volume of tone; it was irreproachable in style; it was flawless in finish. Furthermore, it was so satisfying in its artistic plan and in its perfect exposition of that plan, that it brought joy to every exacting listener.

SUN (W. J. Henderson)

Always an artist whose sensitiveness, musicianship, and sincerity the public has learned to appreciate, he played with an enthusiasm and lyrical sentiment that thrilled the audience. He played not only with virtuosity, but in a triumphant virtuoso spirit.

TIMES (Olin Downes)

He is as fine a stylist as is to be found in the ranks of violin virtuosi today. He invested his playing with patrician qualities rare in the concert halls. In sculptural beauty of phrase, in pure and caressing tone, in poised and secure technique, this was an altogether superior performance.

POST (Oscar Thompson)

BOSTON

He was yesterday as in the past, an artist and musician of the highest standards and unswerving sincerity, an aristocrat of the violin. The breadth of his style and the beauty of his tone were at zenith . . . exquisite violinism.

TRANSCRIPT (Moses Smith)

CHICAGO

He stands among the noble few who may be called masters of the violin. He has been called "the aristocrat of the violin" by his public. Better reasons than an impressive stage presence can be advanced for this title. Spalding is a man of such fine taste that he never permits himself to do anything purely for display. Amazing technical difficulties were mere incidents of the musical address.

HERALD-EXAMINER (Glenn Dillard Gunn)

**AS SOLOIST
WITH THE SAN FRANCISCO
SYMPHONY ORCHESTRA**

"The beautiful and exceedingly gracious Grete Stueckgold made her début locally as guest soloist. She sang 'E Susanna non vien' from Mozart's 'Marriage of Figaro' successfully, revealing a beauty of voice and phrase. To Strauss' 'Morgen' she brought great purity of tone and interpretive artistry."—*San Francisco News*, Jan. 22, 1936.

"Stueckgold's voice, as always, was purest gold."—*San Francisco Chronicle*, Jan. 22, 1936.

"Both Monteux and his soloist received great acclaim."—*San Francisco Examiner*, Jan. 22, 1936.



**AS SOLOIST
WITH THE PORTLAND
SYMPHONY ORCHESTRA**

"Stueckgold has been bountifully endowed with a rich voice which she handles with supreme artistry and highly developed technique. Utmost flexibility, richness of tone and individuality of style characterize her work. The audience was impressed as evidenced by the tremendous applause and recalls."—*Portland News-Telegram*, Jan. 7, 1936.

"A glorious voice and a beautiful woman. She brought a rich, cultivated voice that music lovers long will remember and welcome back. Her personal beauty is a decided asset of the golden-voiced, golden-haired artist."—*Portland Morning Oregonian*, Jan. 7, 1936.

GRETE
STUECKGOLD

PRIMA DONNA SOPRANO STAR OF OPERA — RECITAL — RADIO

"BRILLIANT SUCCESS"

ON FIRST TOUR OF THE PACIFIC COAST

"Serene, beautiful Grete Stueckgold made her first appearance before an audience which filled the auditorium to capacity. The diva, one of the sensations of New York when she made her début at the Metropolitan Opera some half dozen years ago, sings throughout her wide range with pure, evenly balanced scale. Her tones are round and always assured as to pitch and her phrasing is admirable. The audience reveled in the beautiful enunciation, fine poise and distinctive stage manner of the prima donna, and her every number was greeted with lavish applause."—*Los Angeles Examiner*, Jan. 15, 1936.

"Grete Stueckgold's first concert appearance in Los Angeles was dressed with every evidence of an assured success. She has been heard frequently over the radio and to advantage. Her New York triumphs have been heralded here. She is probably the most beautiful lieder-singer in the world today. Her program selection was unimpeachable. She looks like the Venus de Milo and she sings like a woman half that size. The voice is beautiful, the intonation well-nigh perfect, and she has more than a passing acquaintance with the great literature of song."—*Los Angeles Times*, Jan. 15, 1936.

Management:

HAENSEL & JONES

113 W. 57th St., New York

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Knabe Piano

The New York Times

SUNDAY, DECEMBER 8, 1935.

MUSIC IN REVIEW

Brilliant Performance of Bach Sonata Features Szigeti's Violin Recital at Carnegie Hall.

By OLIN DOWNES.

A large audience had the good fortune yesterday afternoon to hear Joseph Szigeti in an inspired mood play in Carnegie Hall. Mr. Szigeti was assisted by an excellent musician and pianist, Nikita Magaloff, in the performance of the greatest of the Beethoven piano and violin sonatas, the Opus 96, and in other compositions by Schubert, Weber-Szigeti and various transcriptions and originals of new and old compositions built on a smaller scale.

When Mr. Szigeti played with this fine interpreter there was exemplary balance of parts and unity of thought. When he played the unaccompanied Bach sonata in C major he gave a performance of that work which has not been equaled in the writer's recollection, and with such effect that the audience kept applauding and recalling him minutes after he had retired back-stage.

This performance of Bach may be accounted the highest point in an afternoon of remarkable accomplishments. It would be well for many musicians to ponder the lesson it taught. The lesson was simply this: that Mr. Szigeti, with a holy fire and a conviction that was irresistible, and without making the slightest concession to the gallery, played one of the greatest and most "intellectual" compositions for the violin extant; that he stood absorbed in communion with a master, and drew audience and master together; and that the audience, including many who had technical knowledge of music and many who had not, was fully aware of what was being done, as it showed by the demonstration when he had finished playing.

Thus the C major sonata, without accompaniment, of J. S. Bach was yesterday afternoon a noble revelation of beauty and life. The listener was fascinated from the moment the bow swept across the strings, and a wide gamut of thought and feeling was traversed by the interpreter. The grandeur of the introduction and the vigor and power of the enormously difficult fugue constituted a thrilling experience. The second movement became a delicious song, a melodic line that unfolded like a wonderful scroll of design and ornamentation. It was invisible tracery of sound which the ear followed, enchanted, and it was accomplished with a deceptive appearance of spontaneity and ease. Few had known that Bach concealed such a Lorelei of a melody under the severe guise of an unaccompanied sonata, with a lot of double-stopping in it, sounded by one little violin in the spaces of Carnegie Hall. The exhilarating finale became a concert piece of astonishing brilliancy and a musical structure of a firmness and proportion that crowned the effect of a masterpiece.

This music, following the sonata in which Beethoven often anticipates Brahms, but writes such a slow movement as even Brahms could not conceive, made the most substantial part of the afternoon's fare. Then came the delightful, wayward, sometimes redundant but always adorable Introduction and Rondo of Schubert, Op. 70, and an arrangement by Mr. Szigeti of a movement from a Weber sonata—

music in terms of Weberian animation, gallantry and wit.

These pieces were performed in a style just as appropriate to them as the playing had previously been appropriate to the style of Bach. With the final group of the recital this article cannot deal, but enough was heard to know that the audience which stayed to the end and, as we are informed, considerably after the end of the recital, was in no instance disappointed. The public, and reviewers whose routine is that of many concerts through many seasons, owe a debt more easily stated than described to a musician who can give us, as the fruit of a life work, such art.

SZIGETI

Will Give A Series of New York Recitals Covering the History of the Violin Recital Literature.

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"Thibault's voice, considered as the pure physical instrument, is one of utmost appeal, combining a smooth mellowness, a resonance and a warmth that causes every note to evoke an emotional reaction in the heart of the listener. Subjecting this instrument to the dictates of an artistic mind that digs deep down to the quintessential mood of every song, he produced music of irresistible beauty."



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ISO BRISELLI

Edwin H. Schloss, Philadelphia Record

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Samuel L. Laciard, Philadelphia Public Ledger

"Impeccable technique, a perfect co-ordination of the left hand and the bow arm and a tone of good quality and range."

This brilliant young violinist has just completed his first concert tour, full reviews of which will be sent on request.



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"One carries away from this concert the most favorable reflections."

"Mr. Harmati is a conductor full of assurance and precision. . . ."

"He conducts always with finesse. . . ."

NEW YORK

1931

"Mr. Harmati led the huge orchestra with authority and summoned some stunning volumes of tone. . . ."

"Mr. Harmati directed a spirited, well coordinated performance. . . ."

"The orchestra played with admirable attack and ensemble. . . . Mr. Harmati's beat was always clear and decisive, his control of the men unquestioned. He has excellent musicianship and the enthusiasm of a young and well-grounded artist. After the performance he was applauded long and loudly."

" . . . Mr. Harmati's work was authoritative, earnest, capable. . . ."

" . . . He invests his music making with youthful verve and sparkle, and won continuous personal applause."

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1932

" . . . Detroit may be grateful to Ossip Gabrilowitsch for discovering Mr. Harmati and inviting him to Detroit."

AND

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1935

"Truly, it was the most unusual symphony concert we have heard."

"Season's best concert thus far here . . . perhaps the most popular success of any concert so far. . . . He is a conductor of sentiment and imagination. . . ."

" . . . Sandor Harmati pitched into a red-blooded program last evening and turned out the most robust 'Sunset' performance yet heard at the Potomac Watergate . . . the most successful of any of the orchestra's symphony showings since the opening of the 'Sunset' program."

" . . . He is a great musician, for he succeeded in bringing to us the very soul of Brahms. **A MEMORABLE ACHIEVEMENT!**"

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Philadelphia Inquirer

"Admirable artist of unfailing versatility and vitality."

NINA PUGH SMITH
Cincinnati Times-Star

"Mahler's unusual gifts and versatility are much admired here."

ALBERT MAHLER

BRILLIANT YOUNG AMERICAN TENOR

ARCHIE BELL
Cleveland News
(in Verdi's "Otello")

"Albert Mahler, who has been making quite a reputation for himself in other parts of the East, was a first-rate Cassio, and, like Bonelli, has many of the additional qualifications for operatic work, not only a fine voice and the knowledge of how to use it, but the real dramatic sense."

MARCIA DAVENPORT
Stage Magazine
(in "Meistersinger")

"There was, however, one bit of singing that made us sit up and listen. This was the David sung by a young man named Albert Mahler who has appeared previously with the Philadelphia Opera. He has a high lyric voice of beautiful quality, one of the pleasantest tenors we have heard in a long time, and, further, his enunciation is exquisite. Someone to watch, surely."

Season
1936-37
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In "Carmen"

EUGENE LIST

IN his first season before the public this 17 year old American pianist gave a New York debut recital, was soloist under Otto Klemperer with both the New York Philharmonic-Symphony and Los Angeles Philharmonic Orchestras—was unanimously praised by all critics.

New York : Jan. 6, 1936

"Unmistakable affinity for the piano."
—*Times*

"Must be included in the front rank of our younger players."—*Herald Tribune*

"Uncommon musical gifts."
—*World-Telegram*

"Clear, solid and beautiful tone. The most promising young artist of the season thus far."
—*Post*

Los Angeles: Jan. 24, 1936

"His triumph was immediate."
—*Examiner*

"Rhythm, agility and musical intelligence earned him his triumph."
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"Astonished the musical world."
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"Performed magnificently, displaying to the utmost superb technique and definite flair."
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Barrère Little Symphony
Barrère-Salzedo-Britt
Barrère Woodwind Ensemble
Gordon String Quartet
Hart House String Quartet
Kneisel-Alden-Turner
Salzedo Harp Ensemble
The Trio Italiano
(Casella-Poltronieri-Bonucci)
Philadelphia Chamber String
Simfonietta
Fabien Sevitzy, Conductor

DANCERS

Angna Enters
Fowler & Tamara
Carola Goya

NEW YORK CITY: 113 West 57th Street

CHICAGO: 932 Wrigley Building

Pacific Coast Representatives

Los Angeles:
L. E. Behymer, 705 Auditorium Building

San Francisco:
Peter Conley, War Memorial Opera House

Seattle, Wash.:
Helen Gorham, The Wilsonian



A RECENT PORTRAIT BY JEAN TESLOF

Jeannette Vreeland

AMERICAN SOPRANO

Management: HAENSEL & JONES, 113 West 57th Street, New York

Division: Columbia Concerts Corporation of Columbia Broadcasting System

NEW YORK CONCERT MANAGERS

(Continued from page 18)

heim, another American, who has earned a secure position with that company.

The American tenor, James Melton, star of radio and motion pictures, who had outstanding success in several concerts recently, will next season devote several months exclusively to concerts and opera.

Andres Segovia, acknowledged all over the world as the foremost guitarist and who is now completing his seventh concert tour in North America, will return.

Harold Bauer, one of the greatest pianists of all time, will again be available for the entire season. The American violinist, Ruggiero Ricci, who according to recent critical reviews, is no longer a prodigy but a master of his instrument, will also be in America all season.

Rosemarie Brancato, the youthful American soprano, who has to her credit this season twenty-five opera and concert appearances (in addition to her weekly broadcasts which will continue to run through the summer), Charlotte Symons, soprano of the Metropolitan Opera and Alexander Gray, American baritone, will again be available for the greater part of the season.

Paul Robeson, who was released from his European engagements last Fall for the filming of 'Show Boat' and for concert and radio appearances in this country, is expected to return for another tour.

Angna Enters, America's unique dance mime, closes this important list.

Haensel & Jones

Haensel & Jones announce thirty-five artists for the 1936-37 season. Recent additions include Elizabeth Wyor, contralto, who made her New York debut recital last season and has been engaged for six performances with the Boston Symphony and two with the Cincinnati Symphony, in addition to oratorio and recital appearances; Igor Gorin, Viennese baritone, of radio and motion picture; and Ezra Rachlin, pianist.

Sopranos are Elsa Alsen, Wagnerian dramatic soprano; Gunda Mordan, lyric-dramatic soprano; Emma Redell, soprano, formerly of the Chicago Civic Opera, who gave a New York recital on Jan. 20; Grete Stueckgold, who has just returned from her first tour of the Pacific Coast, and Jeannette Vreeland, outstanding American soprano. Karin Branzell, of the Metropolitan, is the other contralto.

Paul Althouse, re-engaged for the season by the Metropolitan Opera, has many recital and orchestral dates. Robert Betts is an American. Besides singing three new roles at the Metropolitan this year—in 'Butterfly,' 'Tosca' and 'Mignon'—Richard Crooks stars in recitals and concerts and on featured radio hours, and during the summer of 1936 he will make his first tour of Australia. Lee Sherman becomes increasingly better known, and Allan Jones is featured in important film productions.

Edgar Allan continues stage productions in addition to his concert work; Frederic Baer, American oratorio baritone, sings numerous recitals; Julius Huehn, engaged for the full season by the Metropolitan, has many recitals, concerts and orchestral appearances; and Fred Patton interrupts teaching activities at the University of Michigan for various engagements.

Malcolm and Godden, the Canadian two-piano recitalists, are rapidly becoming as popular in the States as in the Dominion.

Pianists are Ralph Dobbs, filling thirty-three engagements; Robert Goldsand, who will return to this country for the 1937-38 season; the well known Guiomar Novaes, and Serge Prokofiev, who will return in January, 1937.

Violinists are Sylvia Lent, who has transferred her activities to the Pacific Coast, and Toscha Seidel. Last fall Seidel achieved such success in Scandinavia that he has been re-engaged for next fall.

Marcel Hubert, French 'cellist, and Beatrice Burford, and Mildred Dilling, harpists, complete the instrumental soloists.

Under special attractions are listed Carola Goya in programs of Spanish

dances, the Hall Johnson Negro Choir by special arrangement with William C. Gassner, and the Russian Imperial Singers. Goya is booked for sixty-three engagements this season, the choir is now being featured in the picture of 'The Green Pastures.'

Ensembles are Barrère-Salzedo-Britt, Hart House String Quartet and Kneisel-Alden-Turner. Barrère-Salzedo-Britt, flute, harp, 'cello, continue to be a leading instrumental combination. The Hart House String Quartet has strengthened its personnel by adding James Levey, former first violinist of the London String Quartet for twelve years, and Kneisel-Alden-Turner, violinist, 'cellist, pianist, new this season, have thirty-seven dates.

Richard Copley

RICHARD COPLEY announces that the following artists will appear under his management for 1936-37:

Sopranos, Rose Dirmann, Margaret



Richard Copley

Halstead of the Metropolitan Opera; Contraltos, Lillian Knowles, Grace La Mar; Tenors, Dan Gridley, Sydney Rayner of the Paris Opéra-Comique, Franz Trefzger; Baritones and basses, Herbert Gould, John Herrick, Emanuel List of the Metropolitan Opera.

Pianists, Josef Hofmann; Igor Stravinsky (new), who will appear with Samuel Dushkin in recitals of Stravinsky music in combination with music of Handel, Mozart and Bach, and will also conduct several symphony orchestras; Shura Cherkassky, Emma Boynet (new), James Friskin, Frank Sheridan; Duo pianists, Otto Schlaaf and Robert Riette.

Violinists, Samuel Dushkin (new), Georges Miquelle; Harpischord, Ralph Kirkpatrick.

Ensembles, Roth Quartet, Washington String Quartet, which made a successful debut in New York this season; Kroll-Britt-Sheridan Trio; Kroll and Sheridan in sonata recitals.

Special attractions, Westminster Choir under Dr. John Finley Williamson; Roy Harris, lecture recitals; Dorothy Gordon in special programs for children.

Charles L. Wagner

Charles L. Wagner announces that the following artists are on his list for 1936-37:

Mila Kocova, soprano, who appeared in concerts and opera here this season and who will return from Prague in 1936-37.

Giovanni Martinelli, leading tenor of the Metropolitan Opera. In addition to his solo engagements, Martinelli will appear with Mme. Kocova in operatic recitals.

Sigrid Onegin, operatic and concert contralto of note.

John Charles Thomas, baritone of the Metropolitan Opera.

Mischa Elman and Erica Morini, noted violinists. Moriz Rosenthal, pianist, returning after a five-year absence.

Ruth Slenczynski, eleven-year-old pianist.

Doris Kenyon in costume recitals.



Charles L. Wagner

Walter Gieseking, pianist, has postponed his tour until the fall of 1937.

Annie Friedberg

"THE 1936-37 season, it seems, will be an improvement on this one, inasmuch as I have already heard of a number of people who have not had concert courses since the depression but who will have them again next season," declares Annie Friedberg.

"Practically all the artists who have been under my management for years will continue and several new attractions have been added. These include Sarita, Spanish dancer, Joseph Schuster, 'cellist, Sascha Gorodnitzki, pianist, Georgia Graves, contralto, and Walter Mills, baritone. All are well known names on the concert stage.

"The Budapest String Quartet will re-



Annie Friedberg

turn in the fall, after a successful season in Australia. Elisabeth Schumann will also be back from Vienna, and René Le Roy and Pierre Jamet, French flutist and harpist, will again play in America."

Miss Friedberg's artists are: Special Attractions—Sir Henry Wood, Conductor, Queen's Hall, London; Dr. Adrian Boult, Director of B. B. C., London; Andre Polak, Conductor, Syracuse Symphony; Sarita, Spanish Dancer.

Pianists—Myra Hess, Carl Friedberg, Bruce Simonds, Frank Mannheimer, Abram Chasins, Composer-Pianist; Sascha Gorodnitzki.

Violinists—Lea Luboshutz, Helen Teschner Tas, Roman Totenberg.

'Cellist—Joseph Schuster.

Harpist—Pierre Jamet.

Flutist—René Le Roy.

Sopranos—Elisabeth Schumann, Phradie Wells, formerly Metropolitan Opera; Olga Averino, Julia Peters, Chicago City Opera.

Mezzo and Contraltos—Eleanor La Mance, Chicago City Opera; Dorothy Bacon, Georgia Graves.

Tenors—Hans Clemens, Metropolitan Opera; William Martin, Paris Grand Opera, and Chicago City Opera; Charles Stratton, George Perkins Raymond.

Baritones—Keith Falkner, Dennis Noble, Walter Mills, Major Loudon Greenlees.

Ensembles—Budapest String Quartet, Pro Arte String Quartet, Norman Notley, Baritone, and David Brynley, Tenor, in Duet Recitals; René Le Roy, Flutist, and Pierre Jamet, Harpist, in Joint Recitals.

National Music League

"NEW frontiers in the music world are being opened up by the National Music League Opera Company," states Mrs. Frederick Steinway, president of the National Music League.

"The members of our traveling opera troupe, singing one night in a well-equipped, well lighted auditorium and the next in some country crossroads school-house, are the pioneers in bringing opera to a new and untapped field. In less than three years they have given about 150 performances in 101 cities and towns before audiences of young people, many of whom had never heard nor seen an opera before."

"Humperdinck's 'Hansel and Gretel,' 'The Blue Forest,' by Louis Aubert, and von Flotow's 'Martha,' sung in English by a cast of young artists who have had



Mrs. Frederick Steinway, President of the National Music League

experience with the San Carlo, American and other opera companies—mounted with beautiful costumes and scenery—have shown us that opera is far from dying."

"Our concert and recital booking department will continue to expand during the coming season. The sensational success of the Manhattan String Quartet in Europe last fall, and the European recital engagements of Philip Frank, violinist and Benjamin de Loache, baritone in England and on the Continent last summer, have proved to us that our talented young American artists are fully prepared to continue under our management in the major concert field."

"The Lucius Pryor Concert Service in Council Bluffs, Ia., will continue to represent the National Music League in the Central and Southwestern States, as in former years. Marjorie Manning has been chosen as our representative in the New England States by Miss Liela Morse who formerly held that position. Christine

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NEW YORK CONCERT MANAGERS

(Continued from page 67)

McCann, with headquarters in the Shepherd Building, Montgomery, Ala., has recently been appointed as representative to take care of the increasing bookings of the National Music League in the South."

Willmore and Powers

"WE have every reason to be happy over our 1935-6 season, in which we exceeded our bookings of the previous year on our entire list, over fifty percent. The tour for John Goss and the London



Vandamm

Arthur Willmore



Kirby

Rhea Powers

Singers originally planned for eight weeks has been extended into early spring, and to date they will have played over sixty engagements in a tour that takes them as far west as western Canada and the Coast. They will return for their sixth American tour in November, 1936.

"Felix Salmond, cellist, and Charles Naegele, pianist, beside many return engagements, will appear on many new series this season. Naegele has been reengaged by the Richmond Symphony for next year. He also appears with the Apollo Club in Brooklyn for the first time and with Salmond in a joint recital at State College, Penn. Salmond will also appear in Bridgeport for the first time under the auspices of the Musical Research Club.

"Miriam Winslow and her dancers have definitely established themselves with three appearances with two major symphony orchestras, the National Symphony of Washington, D. C., and the Toronto Symphony, and an extended tour as far west as Oklahoma and as far south as North Carolina.

"Beal Hober, soprano, besides filling

many important radio engagements, was soloist with the Montreal Symphony and won a personal success with her audience.

"For next year we are proud to announce the return to America under our exclusive management, of Georges Enesco, internationally known violinist, composer and conductor. He will tour America for eight weeks in January and February, 1937. Now practically dated, we have what promises to be a sell-out."

Bernard R. Laberge, Inc.

BERNARD R. LABERGE declares that he finds things improving considerably and is looking forward to a very busy season for his artists in 1936-37. He has already a number of dates signed, including



Bernard R. Laberge

several appearances with major orchestras. On Mr. Laberge's list for next season are:

Pianists: E. Robert Schmitz, who will appear with orchestra and also in joint recitals with the Roth Quartet; Stoll Andersen, who appeared at Town Hall recently; Hans Barth, pianist, harpsichordist and exponent of the quartertone piano; Bernard Gabriel, who has been giving a series of lecture recitals on National Music; and Robert O'Connor, American pianist.

Singers: Povla Frijsch; Winifred Cecil, soprano; Evan Gordon Horadesky, contralto; Oscar Lassner, bass-baritone; Beatrice Belkin, coloratura soprano; Arturo de Filippi, tenor; Serge Borowsky, baritone; Louise Arnoux, dissonance; Bernice Kamsler, soprano.

Violinists: Karl Andrist; Abram Karol, and Leon Zighera, from Paris.

Chamber Music: Pasquier Trio, from Paris.

Ensembles: Vriomides and his Byzantine Ensemble; Hartwick College Choir, Dr. Matthew N. Lundquist, conductor; Chardon String Quartet.

Composer-Conductors: Alexander Tansman; Tibor Harsanyi; George Georgesco; Dr. Ernst Toch.

Harpists: The Misses Lewis and Peterson, Harp Duo.

Organists: Pietro Yon, from St. Patrick's Cathedral; Palmer Christian; Winslow Cheney; Charles M. Courboin; E. Power Biggs; Charlotte Lockwood; Virgil Fox; Carl Weinrich, from the Westminster School; Arthur Poister, and Alexander McCurdy who has recently come under Mr. Laberge's banner.

Paul H. Stoes

PAUL H. STOES announces that the Don Cossacks, who are giving seventy-eight concerts in seventy-four days this year, will return for twelve weeks next season, and will in addition to their concert tour of this country and Canada, which begins in Los Angeles on Oct. 12, make two film shorts in Los Angeles.

The Kedroff Quartet, long a favorite

vocal organization, will spend twelve weeks in America, opening Oct. 15 in New York. M. Knaidoff, formerly of the Imperial Opera in St. Petersburg, will replace the late C. C. Kedroff in this Russian group.

A prime attraction on Mr. Stoes's list is Yeichi Nimura, sensational dancer, who will begin a ten-week tour here in New York on Jan. 15. Hailed in Europe for the past five years, Mr. Nimura will make his American debut, featuring a special ballet written for him by the noted composer, Dohnanyi.

The Singing Boys of America, who hail



Paul H. Stoes

from Ohio and made their New York debut this year under the direction of Robert Lippert, will also tour under Mr. Stoes's management.

George Leyden Colledge

GEORGE LEYDEN COLLEDGE announces that his list for 1936-37 will include:

Sopranos: Ethyl Hayden, lyric and oratorio; Margaret Speaks, featured weekly on the Firestone broadcasts; Thalia



George Leyden Colledge

Sabanieva, coloratura of the Metropolitan Opera; Carmen Reuben, British.

Contraltos: Mabel Ritch, Evelyn McNevin, Canadian.

Instrumentalists: William Primrose, viola player; Kayla Mitzel, violinist; Rainier, eleven-year-old South African cellist; Boris Koutzen, violinist, head of the violin department of the Philadelphia Conservatory; Lucile Lawrence, harpist; Carlo Zecchi, Italian pianist, now on extensive European tour; David Barnett, inventor of the Enharmonic Pianoforte Key-

board; Blanche Gaillard, Helen Scoville and Addison Jones, pianists.

Special Attractions: Gertrud Hrdliczka, Viennese Conductor, now in Paris and Vienna; Michael Strange, poet, actress and playwright, with Elsa Moegle in programs of poems with harp arrangements; Stradivarius Quartet of New York; Sittig Trio; Coles and Yanova, Canadian two-pianists.

Harry A. Cahill

HARRY A. CAHILL, of Radio Concert Management, announces that Tito Schipa, noted tenor, will be busily occupied in Europe until April 27 with thirty-eight appearances at five leading opera houses, La Scala, San Carlo, Reale, Reggio and Felice. He concludes this schedule by reappearances at La Scala, where he now is singing until Feb. 15.

Coming here in May, Mr. Schipa will have concert appearances in Buffalo, Chicago, El Paso, Los Angeles, San Francisco (where he will be soloist with the Symphony), and will then go to his Beverly



Harry A. Cahill

Hills home for the summer. His entire year will be spent in this country in concert, opera and radio appearances.

New artists on Mr. Cahill's list are Myrtle Leonard, contralto of the Metropolitan Opera, who will make a concert tour, and Mary McCormic, soprano, formerly of Chicago's opera companies.

Further plans will be announced later by Mr. Cahill.

Vera Bull Hull

VERA BULL HULL announces that Arthur Loesser, pianist, whose series of three historical recitals in New York this season aroused great enthusiasm, has recently played at Susquehanna University, and in the Toledo Museum Series with Beryl Rubinstein. In March he will be soloist with the Cleveland Orchestra. Mr. Loesser was heard on Dec. 29 on the Master Musicians Hour over WOR.

Robert Crawford, baritone, who was to sing Valentine in Rochester on Feb. 7 and 8, recently presented 'Carmen' with the Newark Contemporary Club, and sang the role of Escamillo. Later in February he is directing performances of 'The Bohemian Girl' and 'The Student Prince.'

The Old Harp Singers of Nashville, Tennessee, now booked by Mrs. Hull had a tour in December, playing at Frankfort, Ky., Lexington, Ky., Chicago, Ill., broadcasting over WLS, and recitals in Duluth, Minn., Sheboygan, and Milwaukee. They will tour the South in March, and on April 4 will give a recital at Vassar College. During the summer they will have several concerts in New England.

Irene Williams, soprano, recently sang a performance of 'Cosi Fan Tutte' in Philadelphia, in Montclair, N. J., and is singing with the Jacksonville Symphony and other Florida engagements in February.

Also on Mrs. Hull's list are Lucia Chagnon and Ora Witte, sopranos; Mina Hager

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ERICA MORINI

foremost Woman Violinist



New York Times—November 11, 1935—Olin Downes

"It is evident that in five years' time Miss Morini has made a prodigious advance. The finale of the concerto was hardly less than a transformation. Driving and not always controllable energy had become art, in terms of Mozartean sparkle and grace and distinction. She interpreted the music of the glorious boy with unfailing fineness and beauty of tone, taste and musicianship in the treatment of detail. The little connecting passages between the themes, often treated in a commonplace manner, added to the listener's realization of the wonder of the music. It has been seasons since the writer heard a Mozart finale interpreted so well from every standpoint.

"Miss Morini should be heard here again and soon. More than ever is she a violinist to be reckoned with. Her technical equipment is not only more extensive, it is also more distinguished than ever before."

Available for
Concert and Radio
Appearances from
January 10 to March 10,
1937

New York American

"Throughout all of Miss Morini's music-making, one feels her pulsing temperament, her unsealed joy of playing, which are fortunate inheritances from her younger years. A large audience greeted the engaging artist and gave ample testimony of its deep and constant pleasure."

New York Post

"The violinist played beautifully on all counts in Mozart's A major concerto. Here all her fine talents came into play, her effortless finger dexterity, her pure lovely tone, her very musical phrasing. The audience was enthusiastic, adulatory, in fact, as they should have been, for as an artist Miss Morini is an ornament of her sex."



New York Times—January 18, 1936—N. Strauss

"Seldom at a recital is an artist acclaimed as fervently as was Erica Morini after her superb performance of the Glazounov concerto in A minor. . . . From start to finish it was tonally rich and vibrant, with a wealth of nuance and shading that gave eloquence to every phrase. Especially noteworthy were the nobility and breadth of the andante section under this artist's facile fingers. Its impassioned passages in sixths rang out with singular clarity and technical address, while the cadenza leading to the finale was not permitted to become mere display but continued the poetic mood of what preceded. . . . In her negotiation of this program Miss Morini reached a new high water mark of attainment."

Harrisburg (Pa.) Telegraph

"Needless to say, this distinguished artist attracted an immense audience, one of the largest yet to hear the local symphony.

"Her tone is beyond description in its beauty and she enraptured all from the first movement. She plays with a sureness and force that holds her listeners spellbound. No wonder she is called the foremost woman violinist and is compared with Kreisler and Heifetz. . . ."

Los Angeles Daily News

"Miss Morini demonstrated violin playing at its finest and in most every way was comparable to the eminent male figures in the field.

"The extreme executive and interpretive difficulty of the Glazounov concerto in A minor, a favorite of that great artist, Jascha Heifetz, seemed simple for Miss Morini, and her performance compared well with his."

San Francisco Examiner

"It took only a few strokes of Erica Morini's bow to establish her as a first rank violinist. Few woman players are her equal. . . ."

"Her tone was strong and beautiful. Her phrasing drew a firm line. She expressed a warm musical personality."

Tacoma Daily Ledger

"One does not exactly have to haunt halls to realize that after all there are a great many competent musicians—but that occasion is rare indeed when a concert is such as to defy time by overflowing the limits of a two-hour period and becoming an experience to be enjoyed as long as memory lasts.

"That, however, is the impression this artist made on at least one of her listeners as she went through the program of Tartini, Mozart, Bach, Ravel, Sarasate and Paganini with a directness, fluency and understanding that leaves us a bit incoherent with wonder and more than a bit exhausted mentally as well as emotionally. . . . Morini has been called great, and great she is!"

Management: Charles L. Wagner, Inc.
511 Fifth Avenue, New York

European Management: Albert Morini
Vienna—14 Hoerlgasse
Paris—41 rue Cambon

New York Concert Managers

(Continued from page 68)

and Catherine Toomay, mezzo-sopranos; Mary Hopple, contralto; Earl Weatherford, tenor; Harrison Christian, baritone, and Foster Miller, bass-baritone, all of whom have many engagements in many parts of the country.

Samuel Gardner and Florence Hardeman are the violinists under Mrs. Hull's management, and Willard MacGregor, who has given two New York recitals this season,



Vera Bull Hull

Sergei Barsukoff and Ralph Wolfe the other pianists. A two-piano team is made up by Frances Hall and Rudolph Gruen. Phyllis Kraeuter, 'cellist, the Kraeuter Trio, composed of Miss Kraeuter, Karl Kraeuter and Leonore Kraeuter, the Marianne Kneisel String Quartet and Margaret Hamilton, pianist, with Marianne Kneisel in sonata recitals, complete Mrs. Hull's instrumental list. A special attraction is Marion Bauer, composer in lecture recitals.

J. W. Cochran

"I AM looking forward to a very good season in 1936-37," states J. W. Cochran. "There seems to be a decided movement forward. I cater largely to the colleges and the fact that enrollments this year have, in many instances, been to capacity, has very materially aided the funds for musical entertainments.

"I shall have a few additions to my list for 1936-37, notably a pioneer trio, Ardelle Hookins, flute, Eudice Shapiro, violin, Virginia Majewski, viola—a unique combination, all Philadelphians, who have been together for three years, although this will be their first season of road engagements.

"Katharine Gorin, pianist, William Harms, pianist, Carolyn Le Fevre, violinist, are also on my list. The Curtis String Quartet will attain its tenth season in '36-37, consisting of Jascha Brodsky, Charles Jaffe, violins, Max Aronoff, viola and Orlando Cole, 'cellist; also the Biart Symphony Orchestrette of seventeen members including Gertrude Hopkins, solo harpist, Victor Biart, conductor.

"My soprano will be Melba Abbott, lyric-coloratura, the first Atwater Kent winner; Pauline Pierce, contralto, a MacDowell Club prize winner, and Gean Greenwell, baritone, the two latter for several seasons Chautauqua favorites as well as soloists at the annual Worcester Festival for the last two seasons.

"In addition I shall present Pietro Yon, noted organist of St. Patrick's Cathedral, New York."

Antonia Morse

ANTONIA MORSE, manager of Percy Grainger, announces that the noted pianist is having a three months' tour in America and Canada after his return from extensive concertizing in Australia and

New Zealand. He opened his season on Jan. 9 as soloist with the Seattle Symphony, and will also appear with the Chicago, Cincinnati and Grand Rapids symphonies.

After a tour on the Pacific Coast and



Morse, White Plains, N. Y.

Antonia Morse

in the Middle West, comprising twenty-two concert and radio appearances, Mr. Grainger will return to New York for his only recital, on Feb. 16, in the Town Hall.

Several local managers have already taken an option for the first three months in 1937, when the pianist will again concertize.

Milton Bendiner Athenaeum Mgt.

Conspicuous among the artists for whom Milton Bendiner has planned appearances in concert during the season 1936-37 are Theo Karle, tenor; Anton Rovinsky, pianist, who recently appeared as soloist with the Rochester Philharmonic under Hanson; Marion Rous, lecturer and pianist; Geri Dorsey, soprano, who has returned from a six weeks engagement with the Chicago City Opera; Robert O'Connor, pianist, whose appearances during the past season included a successful concert at Jordan Hall in Boston; Dorothea Lawrence, whose debut in films is planned for the coming season; Marga Waldron, the dancer, who will make her New York debut in the spring; Frank Teurfs, baritone; and Ronald Murat, violinist.

The Hall Johnson Negro Choir, of which Milton Bendiner has been made associate manager—William C. Gassner is manager—is at present in Hollywood engaged in the film production of 'The Green Pastures' for Warner Brothers and a rapidly growing concert schedule for the choir will be inaugurated with a tour commencing at Smith College on March 3.

Helen M. Fowles

"I AM looking forward, for the first time, to a big season," states Helen M. Fowles. "The London Madrigal Group, who made a debut at the Town Hall in January, are booking heavily for 1936-37; Marion Keighley Snowden, Elizabethan lecture-recitalist, returns for her second season, after her success at the Music Teachers National Association convention; Louis Godowsky, violinist, returns to America after a period of some years on English and European platforms; Felix Swinstead, Fellow of the Royal Academy of Music, London, plans a series of recital-lectures on music and musical history; and Gari Shelton, pianist."

Tenney Management

Tenney Management, under the direction of Philip T. Brown, announces its continued activities in the recital and radio field; representing, among others, the following

artists, for the coming year:

Instrumentalists—Frederick Bristol, Francis Moore and Lois Townsley, pianists; Mary Louise Gale, violinist, conducting a string ensemble in Westchester; and Marion Noyes, 'cellist.

Vocalists—Dorothy Seegar, soprano; Margaret Weaver Reid, contralto; Raymond Hunter, baritone; The Bel Canto Trio, consisting of Ruth Mayfield, soprano; Ethel Sickels, mezzo and Gertrude Simonon, contralto, with Collins Smith as accompanist.

Sophia Delza, dancer.

J. van Cleft Cooper, lecturer and pianist, and Nina Cooper, soprano, in recitals of folk songs.

Edward Avis, bird song mimic and lecturer.

The radio division is under the supervision of R. Wesley Baxter.

Rimsky's 'Kitezh' in Philadelphia

(Continued from page 3)

is sheer beautiful melody after the Italian school, and there was the folk feeling and the choral emphasis that mark the great Slavic operas. The score is not derivative, though snatches of melody remind of Bellini or Verdi, and though the orchestration tends toward the Wagnerian, with one extensive passage, also in a woodland, vividly recalling the 'Waldweben,' and though there are hints of Moussorgsky, in whose purple Rimsky had dipped as orchestrator of the elder master's works. Nor is 'Kitezh' a pasticcio in any respect, though it synthesizes various schools of opera—for it possesses a color and individuality of its own.

Familiar Traits Apparent

To give it its full title, 'The Legend of the Invisible City of Kitezh and the Maiden Fevronia,' follows in several traits its composer's other operas. The librettist, W. I. Bielsky, has based his narrative on 'The Chronicles of Kitezh,' a cycle of legends. The tradition is that the sacred city of Kitezh became invisible through a miracle in a time of peril. The holy city of Kitezh was located, according to legend, not far from Novogorod, Rimsky's birthplace, and its story must have been familiar to him from his childhood.

Vsevolod, son of Prince Jury, ruler of the sacred domain on the Volga, meets in the forest Fevronia, the beautiful and saintly maiden, and they are betrothed. The lower city is raided by a Tartar band and everyone is killed in the looting except Fevronia and Koutierma, a sottish wanderer. Despite the maiden's pleas the latter consents to lead the invaders to the upper or sacred city. Here all is action to resist the invasion, and Vsevolod, with the blessings of his aged parent, sets forth to repel the raiders. He is killed in battle but when the traitor reaches the city with the Tartars it has become invisible. Through the prayers of the people and the intercession of the Virgin Mother, mists have descended on the city and it has become invisible, all its inhabitants transported to heavenly realms. There the slain prince arrives, and after difficult wanderings, the maiden Fevronia is united to her betrothed.

The continuity runs rather statically, as is the usual case with fairy tales, but there is abundant and vigorous action in the village scenes and in the raid by the Tartars. Too, there are highly nationalistic choruses of the people and typical peasant dances as the crowds wait for the bridal procession prior to the devastation of the raiders, which destroys the lower city of Little Kitezh as well as the impressive movement in



Alexander Smallens, Who Conducted the Philadelphia Production of Rimsky's Opera

the scene at the cathedral before the miracle is wrought.

Rich Orchestral Fabric

The rich orchestral fabric is woven in the most glowing style characteristic of Rimsky, with occasional flamboyance in the brass. Much of the thematic material is purely folk song, and there is abundance of the deep devotional melody of the Slav in some of the chorales, while the dances are alluringly scored. In the absence of an English libretto and with only a skeletonized synopsis as guide, it was not possible to know whether the music was aptly and appropriately fitted to the words and emotions, but in itself it proved very lovely, and the chorales and dances at least could be surmised to be fittingly environed with music in the proper mood.

In four acts and six scenes, some of the latter are joined with charming and effective intermezzi. There are no detachable or set pieces, as in conventional opera, but the lyric drama procedure is employed throughout. A few themes are identifiable with some of the characters and situations, though 'Kitezh' is not strictly a leit motif music drama.

Rimsky finished the opera in 1905 and it had its first production at the Maryinsky Theatre in the then St. Petersburg in Feb. 7, 1907, two years before his last opera, 'Coq d'Or,' and has always been popular in Russia. Leopold Stokowski gave the American premiere of the entr'acte music between the first and second scene of the third act on Oct. 26, 1923 and the work was given in concert form at the Ann Arbor May Festival in 1932.

Production Effective

The production was exceptionally effective. The settings leaned toward fantasy, with identifying touches of the Byzantine and the costumes were stylized in the medieval Russian manner. The cast, including a number of singers familiar here from various productions of Russian opera of the Philadelphia Orchestra Association, the Pennsylvania Grand Opera Company, the Philadelphia Grand Opera Company, the Civic Grand Opera Company, etc., gave an effective and smooth performance and the mass movements of the chorus, as well as its singing, were exceptional. The full Philadelphia Orchestra translated the score into warm and glowing tone and Mr. Smallens kept the proceedings moving efficiently.

W. R. MURPHY



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LONDON: City is Mecca for Musicians—Noted Managers Bring World Famous Artists

LONDON, Feb. 1.

BECAUSE of the comparative political, social and economic stability enjoyed by England in these trying times for Europe, London has become the Mecca of countless musicians. This has led to a marked increase in the number of public concerts and recitals taking place both in the capital and in the provinces.

As a result of these conditions, the



Harold Holt, Internationally Known London Impresario

competition is keener, and artists of established reputation cannot afford to rest on their laurels. The English public, however, is noted for fidelity to its favorite artists, and the 'celebrity concerts' are always a good draw.

There seems to be a growing public for chamber music, which is invariably a sign of genuine musical development in any community. Under the influence of Artur Schnabel there has also developed a greater interest in recital programs of a more serious nature than were formerly calculated to please.

Solo dance recitals are perhaps not as popular as they are in America, but there is considerable interest displayed in the ballet, both national and foreign, with the Ballet Russe de Monte Carlo established as a firm favorite.

The London concert managers all report a gratifying volume of business for the current season, with a bright outlook for the present year. Detailed reports from the various organizations are given herewith.

Harold Holt

Harold Holt's fame as an impresario is international. During the past five years he has done a great deal towards making Great Britain music-conscious. Formerly associated with the late Lionel Powell, since the latter's death Holt has come to occupy a predominant place in the field of musical management throughout England.

His career is an interesting one. Born in South Africa, he came to England for his education. Then he entered the law, which he practiced for some years. But his interest in music led him to take up the work of concert administration. His legal training has naturally stood him in good stead. He also speaks several languages fluently.

This season Mr. Holt has arranged extensive concert tours in Great Britain for

John McCormack, Richard Tauber, Heifetz, Toti dal Monte, Paul Robeson, Fritz Kreisler, Horowitz, and the Berlin Philharmonic Orchestra conducted by Furtwängler. The Berlin orchestra's tour comprised three concerts in London, and appearances in Brighton, Bristol, Birmingham, Manchester, Edinburgh, Sheffield and Newcastle.

Following are the artists for whom Mr. Holt acts as exclusive representative in Great Britain:

Sopranos: Winifred Cecil, Rita Colere, Galli-Curci, Ria Ginster, Frieda Hempel, Maria Ivoguen, Jeritza, Rosetta Pampanini, Lily Pons, Winifred Radford, Elisabeth Rethberg, Else Rykens, Margaret Sheridan, Conchita Supervia, Tetrassini, Edna Thomas, Eva Turner, Ninon Vallin. Contraltos: Edith Furmedge and Maria Olszewska.

Tenors: Dino Borgioli, Tino Folgar, Beniamino Gigli, Joseph Hislop, Ulysses Lappas, John McCormack, Angelo Minghetti, Piccaver, Vladimir Rosing, Richard Tauber, Armand Tokatyan.

Baritones and Basses: Fernando Autori, John Brownlee, Formichi, Adolf Handzel, Dennis Noble, Paul Robeson, Hermann Schey, Friedrich Schorr, Scott Temple, John Charles Thomas.

Violinists: Guila Bustabo, Heifetz, Huberman, Robert Kitain, Kreisler, Yehudi Menuhin, Milstein, Lisa Minghetti, Viola Mitchell, Erica Morini, Ruth Posselt, Andries Roodenburg, Zoltan Szekely, David Carl Taylor, Temianka.

Cellists: Michel Cherniavsky, Eva Heinetz, Piatigorsky, Anthony Pini, Boris Rieckman, D. Ffrangcon Thomas.

Pianists: Isidor Achron, Joan Baker, Ellen Ballon, Simon Barer, Brailowsky, Jan Cherniavsky, Winifred Christie, Marcel Ciampi, Ania Dorfmann, Iso Elinson, Ruda Firkusny, Heinz Fischer, Friedman, Katharine Goodson, Horowitz, Betty Humby, Edna Iles, Rosamond Leonard, Vera Lyttelton, Mitja Nikisch, Franz Osborn, Jean Marie Robinault, Reginald Stewart, Carl Tillius, Vitya Vronsky, Franz Wagner.

Duo-pianists: Vitya Vronsky and Victor Babin.

Sonata recitalists: Jan and Mischel Cherniavsky, Lisa Minghetti and Ania Dorfmann, Temianka and Niedzielski.

Ensembles: Lener Quartet, Budapest Trio, Modern Wind Ensemble. Guitar: Amalio Cuenca.

Chorus: Serge Jaroff's Don Cossack Male Choir, Hall Johnson Choir.

Conductors: Sir Thomas Beecham, Sidney Beer, Basil Cameron, Albert Coates, Issay Dobrowen, Furtwängler, Robert Heger, Koussevitzky, Mengelberg, Malcolm Sargent, Ernest Schelling, Reginald Stewart, Toscanini.

Orchestras: London Philharmonic, Berlin Philharmonic, Philharmonic-Symphony of New York, Concertgebouw of Amsterdam.

Entertainers: Betove, Marie Burke and Dennis Noble, Andrée Conti, Nina Tarasova, Edna Thomas.

In addition, the firm of Harold Holt acts as agent for hundreds of other artists.

Wilfrid Van Wyck

Wilfrid Van Wyck reports a very busy season. At the beginning of January, Mr. Van Wyck sailed for New York, to arrange for the appearance in England of several outstanding artists and special attractions. He expressed particular satisfaction at the result of Dr. Josef Hofmann's recent European concert tour, which he managed personally. In view of the fact that in many of the cities where Dr. Hofmann played he had not been heard for many years, Mr. Van Wyck pointed out that the great pianist's playing was a wonderful revelation to many of his audiences. Kirsten Flagstad's first London recital on

June 9 will be managed by Mr. Van Wyck, as was Marian Anderson's on Nov. 19.

Following is a list of the artists under Mr. Van Wyck's management: Sopranos: Dorothy Donaldson, Irene Eisinger, Sarah Fischer, Elena Gerhardt, Dusolina Giannini, Dorothea Helmrich, Gabrielle Joa-



L. G. Sharpe, Veteran Manager Whose Agency Was Established in 1900

chim, Joan Leggatt, Lotte Lehman, Malnory-Marseillac, Eidé Noréna, Lotte Schöne, Dorothy Stanton, Lily Zaehner.

Mezzo-sopranos: Evelyn Arden, Maria Basca, Marguerite d'Alvarez, Herta Gluckmann.

Contralto: Marian Anderson.

Tenor: Tito Schipa.

Baritones: Harold Dahlquist, Frank Drew, Gerhard Hush, Pavel Ludikar, Charles Panzera, Mark Raphael.

Pianists: Victor Babin, *Harold Bauer, Renata Borgatti, Alexander Borovsky, Alexander Brailowsky, Balbina Brainina, Gitta Gradova, Sidney Harrison, Georg Harten, *Josef Hofmann, Ignaz Friedmann, Elsa Karen, Ray Lev, *Josef Lhevinne, Nicholas Medtner, Yves Nat, Moritz Rosenthal, Arthur Rubinstein, Peter Stadlen, Igor Stravinsky, Sigrid Sundgren, Uninsky, Friedrich Wührer and *Winifred Christie (Moore Double Keyboard Piano).

Violinists: Editha Braham, Zino Francescatti, Jeanne Gautier, Stefi Geyer, Cecelia Hansen, *Lea Luboshutz, Jacques Thibaud, *Efrem Zimbalist.

*Cellists: Pierre Fournier, Raya Gar-



G. L. Crook, Director of the Imperial Concert Agency



Wilfrid Van Wyck, London and European Manager

bousova, Leily Howell, Sheridan Russell.

Violist: Bjarne Brustad.

Orchestras: The Finnish National Orchestra, the Prague Philharmonic.

Special Attractions: Edna Thomas, The Vienna Boys Choir, Naima Wifstrand (disease), Hilda Crevena & Ernest Wolff (Lieder duettists).

Ensembles: Trio de la Cour de Belgique, Stravinsky and Dushkin, Lilli Kraus and Simon Goldberg, The Adna Ryerson Quartet, Belgian Piano Quartet, *Curtis String Quartet from America.

Conductors: John Barbirolli, Georg Schneeyoigt, Nikolai Sokoloff, Stravinsky, Heinz Unger.

Harpist: Marcel Grandjany.

Duo-Pianists: Vitya Vronsky and Victor Babin. Mr. Van Wyck is negotiating an American tour for these two artists.

*European representation.

ibbs & Tillett

The well-known firm of Ibbs & Tillett, pointing to increased activity in many fields, state that they regard the musical situation in Great Britain with optimism. In particular, they draw attention to a Festival of Chamber Music for the furtherance of British Music, to be given at the Wigmore Hall in London, under the auspices of the Royal College of Music Patrons Fund. The Festival will consist of ten concerts for which the leading British ensembles have been engaged, and a special feature of each program will be the performance of a work by a British composer. Among the composers to be represented are Vaughan Williams, Arnold Bax, Eugene Goossens, Arthur Bliss, Frank Bridge and William Walton.

Among the artists under the management of Ibbs & Tillett are the following:

Sopranos: Florence Austral, Isobel Baillie, Florence Easton, Laelia Finneberg, Elisabeth Schumann, Elsie Suddaby, Maggie Teyte.

Contraltos: Muriel Brunskill, Olga Haley, Mary Jarred.

Tenors: Roland Hayes, Heddle Nash, Walter Widdow, Steuart Wilson.

Basses: Norman Allin, Keith Falkner, Arthur Fear, John Goss, Roy Henderson, Herbert Janssen, Alexander Kipnis.

Pianists: Alexander Borovsky, Harriet Cohen, Cortot, Clifford Curzon, Dohnanyi, Edwin Fischer, Myra Hess, John Hunt, Frederic Lamond, Frank Mannheimer, Benno Moiseiwitsch, William Murdoch, Orloff, Egon Petri, Rachmaninoff, Harold Samuel, Schnabel, Irene Scharrer, Rudolf Serkin, Jan Smeterlin, Cyril Smith, Szymanowski, Ethel Bartlett and Rae Robertson.

Violinists: Jelly d'Aranyi, Adolf Busch, Renée Chemet, Adila Fachiri, Isolde Menges, Milstein, Alma Moodie, Szigeti.

Viola: Lionel Tertis.

*Cellists: Arturo Bonucci, Casals, Casado, Maurice Eisenberg, Feuermann, (Continued on page 78)



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St. Louis Post-Dispatch, Nov. 3, 1935

"Margaret Halstead as Brunnhilde brought a befitting dignity and vocal persuasiveness."

Philadelphia Record, Feb. 25, 1935

"Sympathetic interpretation—a voice of power and many tonal shades."

Cincinnati Enquirer, Dec. 14, 1935

"Her singing was characterized by both depth of sentiment and intelligence."

New York Herald-Tribune, Jan. 2, 1936

"Miss Halstead a soprano of fine quality—replete with dramatic lights and shades gave a distinguished presentation of the ethereal Senta."

Philadelphia Bulletin, Feb. 25, 1935

"Rich and intense tone color with a firm basis of style and musical understanding."

New York American, Jan. 2, 1936

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PARIS:

*Many Orchestras and Two Operas Flourish—
Prominent Concert Managers List Events*

By GILBERT CHASE

PARIS, Feb. 1.

IN spite of the difficult times which France is experiencing, the musical activity of Paris continues unabated. The customary brilliancy of the spring season, reaching its climax in May and June, will be further enhanced by the special attractions included in the annual Fêtes de Paris, wherein music will have a considerable role.

Paris is noted for an exceptionally large number of symphonic concerts, and all the regular orchestras are carrying forward their activities as usual. Oldest and most conservative of these is the Société des Concerts du Conservatoire, founded by Habeneck in 1828 and at present conducted by Philippe Gaubert. Incidentally, these concerts take place in the same hall (Salle de l'Ancien Conservatoire) which saw the inauguration of this orchestra. It was built in 1806 and is the oldest concert hall in Paris. Its acoustics are admirable.

The Colonne Orchestra is now conducted by Paul Paray, who succeeded Gabriel Pierné. Eugene Bigot was recently appointed permanent conductor of the Lamoureux Orchestra, succeeding Albert Wolff, now the head of the Padeloup Orchestra. Owing to his frequent tours as guest conductor, M. Wolff has from time to time yielded his baton to various conductors, including Felix Weingartner, Piero Coppola, Jean Morel (a young French conductor of promise) and the Italian Fausto Magnani, a newcomer to the French capital.

The Poulet Orchestra is at present conducted by Gustave Cloez, and the Paris Symphony awaits the return of its regular leader, Pierre Monteux, from America. In the meantime this orchestra has been functioning under various leaders, including the talented Portuguese, Pedro de Freitas-Branco, who has made quite a reputation for himself in France.

In addition to these long-established organizations, there is the recently formed orchestra of the Société Philharmonique, composed of the best instrumentalists available in Paris. The Société Philharmonique has had a long and honorable career as a subscription society, sponsoring recitals and concerts of exceptional merit. It also had a Chamber Orchestra, conducted usually by Cortot. Last season it launched forth a full-sized orchestra, and it is this body which Toscanini will conduct when he gives his two concerts in the Salle Pleyel in May. The regular conductor is Charles Münch.

The two national lyric theatres, the Opéra and the Opéra-Comique, the former directed by Jacques Rouché, the latter by P. B. Gheusi, play an important part in the musical life of the capital.

We now touch upon the activities of the various concert managers of Paris.

Marcel de Valmalète & Cie.

Before describing the activities of this firm, it is necessary to point out a feature of its internal organization which has an important bearing upon the musical life of Paris, and indeed of

Europe and even the rest of the world. In the spring of 1933, three important German managers, formerly associated with the famous firm of Wolff and Sachs in Berlin, joined forces with Marcel de Valmalète, a very active, energetic and successful French manager, whose concert bureau enjoyed a flourishing business.

Forced by political circumstances to

Thomas Beecham, he has been engaging singers and laying plans for the forthcoming season at Covent Garden.

Mr. Horwitz is the exclusive personal representative in Europe for Vladimir Horowitz, and Dr. Schiff is the personal world representative for Joseph Szigeti. Both are likewise very active in the Paris office. Also included in the organization is Jean Ysaÿe,



Loirelle



O. A. I.

With Marcel de Valmalète (Above Centre) in the Organisation Artistique Internationale Are Eric Simon (Left), Paul Schiff (Above Left) and Fritz Horwitz

son of the late Théo Ysaÿe (and therefore grandson of the famous violinist). Jean Ysaÿe represents Kreisler, Elman, Rachmaninoff, the Lener Quartet, and the French pianists Anita Dorfmann and Yves Nat.

In view of the great success obtained by Marian Anderson in her recent New York appearances, it is interesting to note that this singer was revealed to



Lipnitzki
Arthur Dandelot, Head of A. and M. Dandelot, Prominent Paris Concert Managers

Paris by the O. A. I., and that her American contract was also signed through the intermediary of this organization.

The following is a list of the artists under the management of the O. A. I.:

Singers: Marian Anderson, Karin Branzell, Gina Cigna, Kirsten Flagstad (engaged for Covent Garden), Marjorie Lawrence, Dorothee Manski, Margherita Peras, Elisabeth Rethberg, Lotte Schöne, Susanne Fisher.

Singers (men): Rudolf Böckelmann, Ludwig Hofmann, Charles Kullmann, Emanuel List, Max Lorenz, Richard Tauber.

Pianists: Backhaus, Marcel Ciampi, Edwin Fischer, Prokofeff, Arthur Rubinstein, Rudolf Serkin, Szymanowski, Magda Tagliafero.

Violinists: Adolf Busch, Heifetz, Huberman, Ginette Neveu, Thibaud, Roman Tenenberg.

Cellists: Gaspar Gassado, Feuermann, Maurice Maréchal.

Special attractions: Marie Dubas, popular music-hall singer; Ray Ventura Jazz Band; Don Cossack Male Chorus; Trudi Schoop Ballet.

Now that Trudi Schoop and her ballet have appeared with such success in America, it may be interesting to recall the way in which they were brought to this country. Mr. Simon happened to see the ballet in Amsterdam, and knowing that S. Hurok was in Paris at the time, he telephoned to him his new discovery. Because of Mr. Simon's enthusiastic praise, Mr. Hurok decided then and there to bring this ballet to the U. S. A.

During the spring season the B. B. C. Orchestra from London, conducted by Dr. Adrian Boult, will make a European tour under the management of the O. A. I. Of special interest is the fact that this orchestra will appear for the first time in Paris, Zurich, Vienna and Budapest. It will also be heard in Brussels, where it has played previously.

The two concerts to be given by Toscanini in Paris during May have already been mentioned. As denoting the immense attraction exercised by this conductor in Paris, it is recorded that all the tickets for the two concerts he gave at the Opéra last November were bought the first day they were put on sale.

In addition to the artists already mentioned, the Bureau de Concerts Marcel de Valmalète has the exclusive management in France of Lotte Lehmann, Elisabeth Schumann, Lauritz Melchior and Artur Schnabel. M. de Valmalète also acts as administrator for several important musical societies in the French capital, namely, the Société Nationale de Musique, the Triton Chamber Music Society, and the Société Philharmonique de Paris.

The Société Nationale, which specializes in the performance of new music by French composers, was founded in 1871 by R. Bussine and Camille Saint-Saëns, and Romain Rolland has called it "the cradle and sanctuary of French art." Some of the prestige of this former glory still hangs over the Société Nationale, and it is always an honor to have one's works per-

(Continued on page 78)



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Boston Post, Jan. 17, 1936

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Boston Herald, Jan. 17, 1936

"The unique character and quality of their concert were quickly recognized by the large audience."

Boston Transcript, Jan. 17, 1936



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"They sing with charm, interpret with expression." *Paris, Figaro*, Nov. 2, 1935

"Sensitive and truly musicianly team work."

Muenchner Zeitung, Nov. 20, 1935

"A captivating evening."

Cologne Zeitung, Nov. 17, 1935

"The two artists are remarkable for the mastery they possess of voice and vocal technique."

Quebec, L'Evenement, Jan. 22, 1936

"Very lovely voices which balance each other perfectly."

Brussels, Dernière Heure, Oct. 24, 1935

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LONDON

(Continued from page 74)

Beatrice Harrison, Antoni Sala, Suggia.
Guitar: Segovia.
Harpischord: Alice Ehlers, Lucille Wallace.

String Quartets: Budapest, Busch, Hart House, Kolisch, Manhattan, Isolde Menges, Pro Arte, Roth.

Ensembles: The Italian Trio, Quintette Instrumental de Paris, The New English Singers.

L. G. Sharpe

L. G. Sharpe, whose concert agency was established in 1900, places the London Symphony, whose activities he has managed since the organization's first concert in 1905, at the head of his list of musical attractions. This orchestra is now giving its thirtieth series of concerts at the Queen's Hall, the guest conductors appearing during the season being Hermann Abendroth, Nikolai Malko, Sir Landon Ronald, Sir Hamilton Harty, Hans Weisbach, Albert Coates and Issay Dobrowen.

Mr. Sharpe also acts as agent for the British Women's Symphony, now giving its twelfth series of concerts. Her Royal Highness, the Princess Royal, is very interested in this orchestra and has graciously consented to become its president. The orchestra's last two concerts this season will be conducted by Dr. Malcolm Sargent and Grace Burrows, respectively.

The pianist Wilhelm Backhaus commenced a tour of England on Jan. 7, including two appearances at the Queen's Hall, London. The dancer La Meri was scheduled to make her first appearance in London on Feb. 10, at the Arts Theatre.

Other artists on his list whom Mr. Sharpe plans to present in England this year include the singers Dusolina Giannini, Miette Muthesius, Vera de Villiers, Feodor Chaliapin and Beniamino Gigli; the violinists Mischa Elman (whom Mr. Sharpe plans to have appear with the London Symphony, playing fifteen concertos in five concerts), Samuel Dushkin, and Albert Sammons, the great English violinist, who is having a very busy season; also the Vancouver Boys' Band will make their second tour of England in the summer. Mr. Sharpe likewise expects that Paderewski, with whom he has been connected for nearly forty years, will appear in England some time this year.

Other artists for whom Mr. Sharpe acts as representative are the pianists Zygmunt Dygat, Lilian Niblette, Mischa Levitzki, S. Szpinalski, Henryk Sztompka, Zdenka Ticharich, Adela Verne and Beveridge Webster; the singers Armand Crabbé and Alfred Read, the violinist Marie Hall, and the conductors Felix Weingartner and Bruno Walter.

Imperial Concert Agency

The Imperial Concert Agency, established in 1905, and at present directed by Miss G. L. Crook, act as agents for the London Choral Society, the London Chamber Orchestra, the Gerald Cooper Chamber Concerts, the Budapest Male Voice Choir, the Colonne Orchestra, the Emory Glee Club (from the U. S. A.), and for many other ensembles as well as outstanding soloists.

The Music Lovers' Smoking Concerts (informal chamber music concerts with refreshments served during the evening) were a successful innovation in London last season.

This agency also represents the newly-formed Philharmonic Ensemble, composed of Marie Korchinska (harp), John Francis (flute), David Martin (violin), Frederick Riddle (viola) and James White-



C. P. Short

T. Arthur Russell, Long a Manager of English Musical Activities

head ('cello). Other ensembles on their list are the Hungarian String Quartet, the Hirsch String Quartet, the Stratton String Quartet, the Blech String Quartet, the Prague String Quartet, Elly Ney Trio and the London Ensemble.

The list of artists includes the following:

Singers: Alexandra Trianti, Marion Kerby, Rachele Maragliano-Mori, Surya Sena, and the English baritone, Arthur Fear.

Pianists: Elly Ney, Mark Hambourg, Lafitte, Pouishnoff.

Violinists: May Harrison, Geza de Kresz, Telmanyi.

'Cellists: Kindler, Schuster, Juliette Alvin.

Oboe: Leon Goossens.

Harpischord and viola da gamba: Rudolph and Millicent Dolmetsch.

T. Arthur Russell

T. Arthur Russell, who has been associated in a managerial capacity with international celebrities in the world of music since 1898, announces that he looks forward to 1936 being a record year as far as he is concerned. He has at the moment over 200 concerts and recitals booked all over England, including seventy-two recitals by celebrity artists.

During his thirty-eight years of activity as an impresario, Mr. Russell's name has been associated with many famous artists, including such giants of the past as Melba, Patti, Caruso, Joachim, Ysaÿe, Pugno, Busoni, Sarasate and d'Albert. More recently, he has acted in a managerial capacity for many of the well-known artists of today, including Kreisler, McCormack, Elman, Casals, Cortot, Backhaus, Hambourg, Robeson, Ruffo, Gilly and others. He was also sole manager for Kubelik and for Tetrassini.

Other London managers are Hugo Larsen, E. A. Michell, Arnold Goldsbrough, and the Anglo-International Concert Direction.

GILBERT CHASE

Hageman Opens Canadian Grand Opera Season with 'Aida'

TORONTO, Feb. 1.—With a performance of Verdi's 'Aida' under the baton of its musical director, Richard Hageman, the Canadian Grand Opera Association opened its season this evening at Massey Hall. A review of the season will appear in a subsequent issue of MUSICAL AMERICA.

PARIS

(Continued from page 76)

formed there. The concerts usually take place on Saturday evenings, and the composers themselves very often take part in the performance of their works.

The Triton (the name presumably refers to that interval known as *diabolus in musica* and may be taken as a symbol of modernism), was founded a few years ago by a group of progressively minded young composers residing in Paris. Its scope is cosmopolitan and its aims are modernistic.

Reference has already been made to the Société Philharmonique.

In conclusion, it may be noted that numerous concert societies in various European cities, such as Vienna, Budapest and Stockholm, are booking their artists through the O. A. I., and an increase of from forty to fifty percent in the number of subscriptions has been reported, indicating that public interest is always aroused by the appearance of first-rate artists.

A. & M. Dandelot

The Administration de Concerts A. et M. Dandelot was founded in 1898 by Arthur Dandelot, and from the beginning the new firm was patronized by such distinguished musicians as Francis Planté, Paderewski, Busoni, Sauer, Cortot, Thibaud, Kubelik and Casals. Mr. Dandelot, who continues as head of the firm, assisted by his son Maurice Dandelot, has written a number of interesting books on musical subjects, including a history of the Société de Concerts du Conservatoire, whose activities are administrated by the firm of Dandelot.

Among the artists who appeared under this firm during the autumn season in Paris were the pianists Adolphe Borchard, A. Borovsky, Robert Casadesu, Jeanne Marie Darré and Jan Smeterlin; the violinists Juan Manén, Yehudi Menuhin and Jaques Thibaud, and the tenor Lauri Volpi. In addition, there were concerts by the Pasquier Trio and by the Calvert String Quartet, as well as dance recitals by Tere-sina, Nyota Inyoka, Bella Reine, Komori, Eva Swanson and others.

For the coming months events listed by A. & M. Dandelot include a joint recital of sonatas by Yehudi Menuhin and his sister Hephzibah, a recital by the violinist Georges Enesco, concerts by the Budapest String Quartet and by the Chorale Jean Pesneaud, and further appearances of the following artists: Denise Soriano, Lola Bobesco, Miguel Figueroa, André Pascal, Marcelle Herrenschildt, Bernadette Alexandre-Georges and A. Borchard.

Messrs. A. and M. Dandelot also presented to the French public the Italian conductor Fausto Magnani, who appeared as guest conductor of the Pasdeloup Orchestra, and who also conducted in Marseilles and Angers. Maurice Dandelot will take part in the administration of the Fêtes de Paris next spring.

Alfred Lyon

The concert business of Alfred Lyon has shown a notable increase during the past few years. Mr. Lyon expressed his satisfaction at the result of the season's activity thus far and announced an interesting list of events for the coming months.

During the latter part of the season he plans to present the noted Spanish pianist Ricardo Viñes, recently returned from a long tour in South America; the fourteen-year-old Franco-American pianist, Roland Gundry, who made a considerable impression in France last season; the Saxophone Quartet of Paris; the Russian feminine vocal quartet "Lel"; the pianists Louise Wacksmann, Gontaut-Biron, Jacqueline

Schweitzer, Pierre Lucas, J. Nin-Culmell, Simone Friteau, Colette Gaveau, and Maillard-Verger; the 'cellists Bernard Michelin, Georges Schwarz and Genevieve Martinet; the singers Maryse Dietz-Monnin, Alice Tully, Elisabeth Gero, Mislav-Kapper, Lucie Dewinsky, René Talba and Fernand Faniard; and the dancers Tony Gregory, Helba Huarra and Tatiana Barbakoff.

Mr. Lyon also announces appearances of the conductors Eugen Szenkar, of the Moscow Philharmonic, and Felix Hupka, of the Cologne Opera.

In additions to those already mentioned, the artists under Mr. Lyon's management are:

Pianists: Guido Agosti, Armand Ferté, Janine-Weill, Albert Levêque, Joaquin Nin, Nicole Rolet, Ida Perin, A. Tcherepnin, Athos Vassilakis.

Violinists: Orlando Barera, Jean Champeil, Lydie Demirgian, Jeanne Isnard, Madeleine Massart, Sirio Piovesan, Françoise Sayet.

'Cellists: Reine Bessis, E. Mainardi, Antonio Sala and Fernand Pollain.

Harpischord: Ruggero Gerlin.

Sopranos: Doniau-Blanc, Nika Monastri, Cleora Wood.

Contralto: Jeanne Montfort.

Tenors: René Discazzo, Armand Tokatyan.

Baritones: Pierre Falk, Claude Rougenet.

Ensembles: Quatuor de Bruxelles, Quatuor Hollandais, Orchestre Féminin Jane Evrard.

Dance: Mercedes Dalmau, R. and J. Foatelli, Nana de Herrera, Toshi Komori, Sylenka, Ballets Lumineux de Souleima.

Diseuse: Yvette Guilbert.

Alice and Alfred de Clauzel, French folksongs in period costumes.

A. & R. Felix

A. & R. Félix announce an interesting list of events for this season. They have already had concerts by the pianist Jean Doyen, the singer Claire Croiza, the Manhattan String Quartet, the American duo singers Hall Clovis and Eleanor Steele, and the Kurdish dancer Leila Bederkhan.

They have also given three concerts with the Société Ars Musica under the conductorship of Maurice Bagot, and three concerts of the Société La Sonate under the leadership of Heinz Jolles.

Their list of artists includes the pianists Henri Gil-Marchex, Marie André, Denyse Dixmier and M.-A. Pradier; the singers Yvonne Brothier, Germaine Cernay and Edmée Favart, and the Paris String Quartet.

Other Paris concert managements are the Office Mondial Félix Delgrange, the Bureau International de Concerts Charles Kiesgen, the Office Théâtral Européen, and Arnold Meckel, who is the personal world representative of La Argentina.

Loeffler Memorial Program Given at Schirmer's

A program of music by Charles Martin Loeffler was given as a memorial to the late American composer in the Board Room of G. Schirmer, Inc., on the afternoon of Jan. 30, when Dr. Carl Engel, president of the famous music publishing firm, was host to an invited audience of distinguished musicians. The works heard were the 'Music for Four Stringed Instruments' played by a string quartet made up of William Kroll, Nicolai Berezowsky, Nicolas Moldavan, and Josef Schuster; the 'Deux Rhapsodies' (after Rollinat) for oboe, viola and piano, played by Bruno Labate, Mr. Kroll, and Frank Sheridan and three of the French songs for voice, viola and piano from Op. 5 performed by Elizabeth Sheridan, contralto, and Messrs. Kroll and Sheridan.

WINIFRED CHRISTIE

Acclaimed for her "Superlative Musicianship"



Toppo

CURRENT COMMENT

DISTINGUISHED Soloist.

—*Detroit Evening Times*

IMPRESSIVE—her Bach was a thing of glory.

MAGNIFICENT Performance.

—*Los Angeles Examiner*

BRILLIANT, sensitive, wise and gifted artist.

—*San Francisco Chronicle*

EXTRAORDINARILY fine pianist and a superb musician.

—*San Francisco Examiner*

ADMIRABLE Art.

—*New York World Telegram*

BEAUTY of poetic understanding.

—*Cincinnati Enquirer*

SPLENDID Musicianship.

—*Brooklyn Eagle*

FASCINATED her hearers.

—*Milwaukee Journal*

"Great Poetess of the Keyboard"

—*Chicago Herald & Examiner*

AUDIENCES:

Large following—prolonged applause.

—*New York Times*

Large audience.

—*Detroit News*

Appreciative audience demonstrated enthusiasm.

—*Milwaukee Sentinel*

Half a dozen recalls.

—*Cincinnati Times-Star*

Large audience.

—*San Francisco News*

Insistent applause.

—*Cincinnati Post*

Large audience.

—*Los Angeles Examiner*

"Ideal pianist." —*Chicago Daily Tribune*

Striking figure among Keyboard performers. Truly splendid technical equipment and gift for fine phrasing.

—*Chicago American*

Piano Playing at its best.

—*Cincinnati Times-Star*

Her playing—Finished Art.

—*Milwaukee Leader*

Furnished superb musical contrasts and smashing climaxes.

—*Detroit Evening Times*

MOOR DOUBLE KEYBOARD PIANO

"THE USEFULNESS OF THE INVENTION CANNOT BE QUESTIONED"

EUGENE STINSON

1936-1937 Tour Now Being Booked

Exclusive Direction

DOROTHY PILLSBURY STETSON

30 Rockefeller Plaza, New York

BERLIN: Reich Chamber Dominates Music



Hans Adler,
Concert
Manager

By GERALDINE DE COURCY

BERLIN, Feb. 1.

ANY discussion of the plans of Berlin concert managers should be prefaced by a description of the Reichs Music Chamber, Peter Raabe, president, that highly organized administrative body which controls the musical activity of the nation in all its phases. This control is exercised under the supervision of the Reichs Culture Chamber, of which Hans Hinkel is business manager, and of the Ministry of Propaganda and Public Enlightenment, which is the final court of appeal in all matters touching the fine arts.

The Music Chamber not only concerns itself with all that pertains to "the spiritual re-formation of German musical life," but also has general control over every aspect of music-making, including program planning, musical education (public and private), military music, the reform of folk and light music contemporary music and composers, orchestras and orchestral music, ensemble music of all categories, choirs and choruses, music teachers, choir directors, conductors, concert managers, music publishers, music dealers, instru-

ment manufacturers, and the musical press.

One of these many special branches having a dominant bearing on the public musical activities of the country is the department in charge of concert activities. This comprises about 700 concert organizations, among which are the subscription series of the Reichs Culture Association, the Kraft durch Freude, the orchestral series of all the leading orchestras, and the choral organizations such as the Singakademie and the Kittel Chorus.

It includes furthermore some 300 concert agents, the Stagma or official organization entrusted with the protection of musical copyrights, composers' royalties, etc., and the Foreign Concert Department, which is of primary interest to the foreign artists who may desire to concertize in Germany, either independently or on "engagement."

As an illustration of the chamber's activities during the past nine months,



Geo. Albert Backhaus, Brother of the Pianist
and a Prominent Manager

engagements have been procured for about 1,100 German artists, ranging from names of international prominence to talented beginners. Within the same period, the employment bureau has procured engagements for nearly 11,000 orchestral players and found temporary employments for 2,127 more. From January to June alone, positions were secured for 901 conductors and orchestral players, the majority of these positions being permanent, that is, on long-term contracts.

Twelve State Orchestras

During the past year, this department has organized twelve state orchestras from the lists of unemployed musicians. Through municipal, state and party subsidies, all of these organizations have been placed on a firm financial basis for an extended period of years. Besides this, ninety-six smaller orchestras have been organized in the numerous German health resorts and watering places, most of them being larger than such organizations have been heretofore.

The work of the Foreign Concert Division is to effect an exchange between German and foreign artists. In other words, if a foreign artist is engaged as soloist in Germany, the country of his

origin must insure some German artist of equal rank a similar engagement. This is a very important and far-reaching feature of the organization, in view of the Labor Laws now existing in all European countries, which frequently place insuperable difficulties in the way of engagements for artists of foreign nationality.

Considerable vagueness still exists regarding the matter of programs.



Clara Gunderlach, a "Personal" Manager in
the American Sense

There are as yet no definite written instructions defining what may or may not be performed at a public concert. The best that the foreign artist can do is to study very carefully the "Aryan Laws," and use his intuition and tact to draw deductions therefrom.

Another point of vital interest to the foreign artists concertizing in Germany, and one which can only be settled by the Music Chamber, is that of being able to take money in and out of the country. The so-called Registered Marks, which make Germany a Paradise for the tourist, can only be used for "living expenses" and are therefore not available for defraying the expenses of a concert. "Free" Marks purchased abroad are also contraband, and if the engagement nets a substantial fee, the complicated machinery of the Reichs Bank must be set in motion before the artists may be permitted to avail himself of the free outside of Germany.

Revolutionary Changes

These revolutionary changes in the business of concert-giving in Germany have naturally brought about great changes in the ranks of the managers. Familiar names of long standing have disappeared and new ones have arisen in their place. Perhaps the greatest change of all has been the disappearance of the old firm of Hermann Wolff (Wolff and Sachs), which after a brilliant business record of over fifty-four years lost its director last June through the death of Frau Louisa Wolff, widow of the founder of this firm and of the Berlin Philharmonic Orchestra.

Beginning with Liszt, Rubinstein and von Bülow, the names of the famous artists who have been connected by ties of friendship with this firm, have been legion. A voluminous correspondence for more than half a century bound Frau Louisa (as she was known in the



Peter Raabe, President of the Reichs Music
Chamber

world of art) with the artists of all lands, and her daughters are now arranging to make it available to the public. Brahms, Bülow, Bruckner, Reger, Mahler, Busoni, Richard Strauss and countless others figure prominently therein, as well as many facts and circumstances of vital interest to the history of German music.

Frau Wolff's daughters, Frau Stargardt and Frau Brandenburg, will continue the management of the Bechstein Saal, built in 1892 and dedicated by Bülow, Joachim, Rubinstein and Brahms. But the famous old firm will permanently close its doors in the early spring of this year, owing to the changed conditions now existing.

Hans Adler Busy

Hans Adler, another agent of long standing, through the reduction in the number of concert managers, has had an exceptionally busy season and is looking forward to a continuation through the spring and early summer, particularly during the Berlin Art Weeks and the Olympic Games. Among the artists under his management this season are Alfred Cortot, Gieseking, Yvonne Lefebure, Winifred Wolf, Erna Berger, Kaete Heidersbach, Paul Lohmann, Louis Graveure, Maria von Maximovitch, Sigrid Onegin, Thorkild Noval, Rudolf Bockelmann, Gertrud Rünger, Alma Moodie, the Quartetto di Roma, the Kniestaedt Quartet, Orlands Barera, Palucca, the Guenther Dance Group, Yvonne Georgi, Pierre Fournier, Prof. Grümmer, Günther Ramin

(Continued on page 88)



Hans Heinrich Dransmann, Composer, Who Has
Organized a Large Concert Bureau



Hans Hinkel, Business Manager of the Reichs
Culture Chamber

**"One of the Most Heartwarming
Concerts of the Season"**

DAVID
BRYNLEY
TENOR

and

NORMAN
NOTLEY
BARITONE



NEW YORK RECITAL, NOVEMBER 12, 1935

**"Musicianship . . . Far Beyond the Present-Day
Opera and Concert Singer"**

UNANIMOUS PRESS OPINIONS

David Brynley and Norman Notley, tenor and baritone, and members in previous seasons of the admirable organization known as the New English Singers, made joint appearance in an unusual form of entertainment yesterday afternoon in the Town Hall. They gave a concert of duets, when Mr. Notley was piano accompanist as well as singer.

The program was unconventional. It departed from the beaten track, offering principally music of previous centuries. Calvisius's Oratio Dominica, a setting of the Latin text of the Lord's Prayer for two voices without accompaniment, was one of the high lights of the concert.

This music was admirably sung in style and in spirit. Some excellent singing was done yesterday, but the emphasis was always upon interpretation. Some of the songs were repeated at the insistence of the audience. Much music of uncommon interest was provided by this pair of singers. It received the enthusiastic approval of an audience of good size.

—Olin Downes in *New York Times*.

The two voices—one a high tenor of likable quality, the other a baritone of agreeable timbre and volume—blended well, and proved praiseworthy, expressive vehicles in the joint performance. The singers, who deserve gratitude for bringing to light valuable early vocal music such as that in this program, were called upon for several repetitions by an enthusiastic audience.

—F. D. P. in *New York Herald Tribune*.

One did not recall Mr. Brynley to be so admirable a tenor from his earlier appearances here, equally for the quality of his voice, and expertness of his phrasing, and the intelligence of his style. Though Mr. Notley's voice is less unusual an instrument, it is nicely

used, blending very well with his partner's. Probably their finest singing of the afternoon was contained in an unaccompanied setting of the Lord's Prayer by Sethus Calvisius, a sixteenth century composer.

—J. K. in *New York Sun*.

David Brynley and Norman Notley, who have been heard respectively with the revised and original personnel of the English Singers, have become a tenor-and-baritone duo, with Mr. Notley doubling at the piano. Both gentlemen are extraordinarily musical, and they have unearthed a quantity of interesting songs. They entertained gracefully in the Town Hall, and they may be rated as a notable vocal-chamber-music duo.

—Robert A. Simon in *The New Yorker*, Nov. 23, 1935.

One of the most heart-warming concerts of the season. With Mr. Notley supplying the piano accompaniments as he sang, his partner standing at his side, the afternoon partook of an air of informality and intimacy. It was entirely appropriate, for this music is not concert-hall music but vocal chamber music, so to speak, and it was in chamber music voice and style that it was sung.

Wholly admirable was the blend of voices, and irresistible their spirit and heartiness.

—G. G. in *New York Evening Post*.

The interpretations were all marked by smoothness and balance and the performers disclosed a blending of voices well suited to the compositions presented. The perennially fresh charm of these numbers and their intimate delicacy achieved substantial realization under the sensitive ministrations of Messrs. Brynley and Notley. Needless to say, the gathering found pleasure in everything put before it and called for and got many encores.

—*New York World-Telegram*.

"A Rare Exhibition of Impeccable Taste and Musicianship"

IN AMERICA 1936-1937

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**"A Lieder Singer of the
First Rank"**

Georgia Graves
Contralto

New York Debut Recital
Town Hall, December 29, 1935



Photo by Chidnoff, N. Y.

" . . . A voice of impressive size and range . . . has temperament and musical instinct . . . makes effective use of her natural endowments . . . infectious in its joyousness . . . achieved depth of feeling. . . . Her enunciation of languages is careful and competent. . . . If the Metropolitan is in earnest about its Spring season and is in search of young Americans of ability and capacity for genuine growth, Miss Graves is recommended to its scrutiny. She has the appearance in figure and features to make an attractive stage personality."

—*New York Times*.

"Miss Graves is endowed with a large voice, richly vibrant, and of good range . . . she disclosed an admirable sense of style."—*New York Herald Tribune*.

"A contralto voice of fullness and good quality . . . the singer made a favorable impression by her appearance, and the taste she evinced in the delivery of songs of diverse types and styles."—*New York Sun*.

" . . . Her voice is of good potential, basic quality."—*New York Post*.

"A voice of true contralto quality, smooth in production and of usable range . . . she revealed a good sense of oratorio style."—*New York Journal*.

" . . . Possesses a voice of power and good range, dark in color and pleasing in quality . . . her interpretations were intelligent and her diction in the various languages, clear and understandable."—*New York American*.

Exclusive Management: ANNIE FRIEDBERG

250 West 57th Street, New York

CONCERT DIRECTION ANNIE FRIEDBERG

Fisk Building, 250 West 57th Street, New York

Presents For Season 1936-1937

LOUDON GREENLEES

Scottish Baritone



Last evening Dr. Cameron directed the orchestra in the playing of those sorrowful phrases and the audience stood with bowed head. It was for a great Britisher, King George, who died yesterday. And in the wings stood a man with an ache in his heart, Major Loudon Greenlees of London, bass-baritone, guest soloist at last evening's concert.

WINS CITY'S APPROVAL

A tall Scotsman with a military bearing and softly-sweet bass-baritone voice, held the interest of an audience in the Metropolitan Theatre last evening, when Major Loudon Greenlees of London appeared as the guest artist.

With the orchestra providing a suitable background, under the direction of Dr. Basil Cameron, Major Greenlees delighted with four numbers. Major Greenlees has a most pleasing voice, one of the most melodious heard in Seattle, clear and soft, yet strong and powerful, and he sings with great earnestness.

Seattle, Wash., Daily Times: Jan. 21, 1936

Before the concert, the president of the Orchestra asked indulgence if Major Greenlees, in his sorrow, did not do justice to his numbers. But an enthusiastic audience agreed, after Major Greenlees gave two Handel arias, "Where'er You Walk" and "Dank sei Dir, Herr," besides two additional solos, that his voice and his presentation lost nothing by the blow that has befallen every Britisher, rather, there was an added touch of sweetness in the tones.

—Seattle, Wash., Post-Intelligencer: Jan. 21, 1936

OLGA AVERINO

Soprano

Acclaimed
In Recital

An artist of the first order, as to both her endowment and the craft and discretion wherewith she exhibits it. As to her style and taste there can be no question. Concert seasons do not include singers more polished and intelligent than she.

—Detroit News

It is sufficient to record that the soprano was in excellent form, while her new friends were enthusiastic concerning the rich quality of her voice and the intelligence and imagination revealed in interpretation.

—Baltimore News and Post

A singer of great artistic distinction. . . .

In everything she sang Averino gave us the finest art, backed by a sensitive and charming personality.

—Richmond Times-Dispatch

Mme. Averino proved herself to be an artiste of such exquisite taste and diversified talent as to prove a veritable sensation.

—Cincinnati Enquirer

Helen
Teschner
TAS

Violinist

Miss Tas was at her best in music in which tenderness or wistful lyricism obtained. She could be poetic. . . . And the tone, sensitive and fine-grained in softer works.

—New York Times

Miss Tas displayed praiseworthy musicianship in the early concerto and the Brahms sonata.

—New York Tribune

The musicianship and intellectual grasp of the violinist enabled her to achieve a highly creditable performance of the unaccompanied Bach partita in A minor.

—New York Sun

Mme. Tas displayed an admirable feeling for the style and period of her music, for the personality of its composer; her technique and her intonation was secure, her tone rich and suitably varied.

—Boston Post

Miss Tas is in remarkable control of her powers. . . . A singularly pleasant tone in cantilena passages; a vibrato which never descends to the level of sentimentality; and a sense of style which renders the approach to each composition distinct.

—Boston Evening Transcript

Dorothy
BACON"A Vivacious
Young Contralto"

N. Y. AMERICAN



Dorothy Bacon an excellent Lola.

—New York Sun

. . . Singing and acting excellent.

—New York Post

. . . A vivacious young contralto, sang a group of songs and sang them beautifully.

—New York American

. . . Thrilled by the artistic efforts of Miss Bacon.

—New York Journal

Miss Bacon presented a delightful and artistic program before a capacity audience. She was in excellent voice and her large rounded sympathetic contralto voice rang out clean and clear. Her diction was good and her interpretation was artistically rendered. She was enthusiastically received.

—New York World-Telegram

. . . Her fine contralto voice has made her a favorite wherever she has appeared.

—Portland (Maine) Dispatch



SURYA SENA

Assisted by
NELUN DEVI

Unique Exponents of
Oriental Folk - Song

HIGHLY PRAISED IN NEW YORK RECITAL TOWN HALL, FEBRUARY 4, 1936

"Before a large audience which rendered rocking barrages of applause, Mr. Sena proved himself an artist of unusual distinction.

"There are many things which can be said decidedly in Mr. Sena's favor, of his lovely baritone voice. But what was most impressive about his artistry were his accompanying dance movements as he delineated the various folk-songs of India.

"Mr. Sena's engaging personality throughout the program was a delight to the audience."

—New York Times

"... The concert proved exceedingly absorbing, and the music could be discussed for several columns, were there the time and space to do so.

"Mr. Sena, a graduate of Cambridge University who was a member of the Colombo legal fraternity before specializing in Oriental folksongs, proved to be an excellent interpreter, and briefly explained the significance of each number before its performance, which was accompanied by dance and gesture when necessary. Mme. Nelun Devi gave an expert performance on the sitar, whose tones, and the structure of the music, had a fascination of their own. . . ."

—New York Herald Tribune

"The music of his numbers was simple and melodious. . . . The stories ranged from romantic to amusing and poetical, and were sung in a smooth, velvety cultivated voice.

"Mme. Devi's contributions were interesting, authentic interpretations."

—New York American

"It was an afternoon of Eastern mysticism, poetry and imagery that Surya Sena presented at Town Hall yesterday. He had the worthy accompaniment of Nelun Devi, who is a faithful counterpart of his interpretations.

"Mr. Sena has a voice of vibrant quality and a sure command of dramatic expression. He and his attractive partner in her native dress, established at once the exotic mood of their subject-matter and carried their audience with them to an expression of warm appreciation."

—New York Evening Journal

"Surya Sena Warmly Applauded in Folk Songs." (Headline)

"Before he sang a song he explained the text in soft and unctuous language. In a mild, mellow voice Mr. Sena sang in Sinhalese, an Indo-European language of southern Ceylon. . . ."

"Miss Devi assisted as instrumentalist and dancing partner."

—New York World-Telegram

"... The most striking feature of the performance was the ease and surety with which the singer mastered the complex problems of primitive rhythm, tempo and pitch. The performer's sense of pitch seemed to be perfect. . . ."

"Nelun Devi, who improvised what the program termed a 'wistful love song' upon her exotic lute, the sitar, was Mr. Sena's assistant in many numbers."

—Brooklyn Daily Eagle



SITAR AND ESRAJ DUETS

Surya Sena and Nelun Devi have also appeared in Ceylon, India, London, Paris and Vienna, where their recitals have won outstanding recognition.

Season 1936-1937 Now Booking

Concert Direction: ANNIE FRIEDBERG, Fisk Bldg., New York



WALTER MILLS

BARITONE

"A beautiful voice, a beautiful style"

NEW YORK TIMES

"Possessing a voice of rich timbre and dramatic depth, Mr. Mills was at his best in the German Lieder of Robert Franz and Richard Strauss."

NEW YORK HERALD-TRIBUNE

"There is present in his work a touch of that dignity and poise which only the real artist acquires through an inner security in his art. Added to his gift for expression and interpretation is a musical voice, flexible and obedient to its owner's intelligence."

NEW YORK AMERICAN

"Walter Mills, baritone, gave a gratifying account of his ability. He possesses a voice of pleasing quality and broad range, even and equable throughout. Moreover, he has a sense of style, applied with discrimination and effect according to his task."

DAYTON DAILY NEWS

"Mr. Mills held his audience as rarely does a singer."

RICHMOND LEADER

"A singer whose work elicits the deepest admiration for its qualities of sound musicianship, intellectual integrity and emotional refinement."

KANSAS CITY TIMES

"Remarkably beautiful tones in his baritone voice. The singer's style is large and forceful."

CINCINNATI ENQUIRER

"Walter Mills selects his program numbers with taste and presents them in an interesting manner. His style of singing is such as to evoke enthusiastic applause after each number."

PITTSBURGH POST-GAZETTE

"A beautiful voice, a beautiful style, and a man who is an artist with an upper case A. A more impressionable young baritone we have not heard in many F clef days."

SEASON 1936-37 NOW BOOKING

Exclusive Management:

ANNIE FRIEDBERG

FISK BUILDING

NEW YORK

VIENNA: City Lively with Opera, Orchestra, Chamber Music, Radio, Concerts



Fritz Krombholz



Georg Kugel



Erwin Kerber



Ignaz Mendelssohn



Alexander Kanitz



Hugo Burghauser

By DR. PAUL STEFAN

VIENNA, Feb. 1.

IN Vienna a large part of the musical activity is controlled, not by private managers and concert agencies, but by the State and by large corporations, some of which are of venerable fame. In the musical life of the Austrian capital a pre-eminent place must be given to the Staatsoper, which sets the musical fashion not only for Vienna, but for the country as a whole. It also provides the bulk of the operatic repertoire for the Salzburg Festivals.

The director of the Vienna Staatsoper is Felix von Weingartner. A large share of the administration, however, falls upon the shoulders of his co-director, Regierungsrat Dr. Erwin Kerber, who is likewise the actual managing-director of the Salzburg Festspielhaus. He was originally a lawyer in Salzburg, and possesses self-assurance, the necessary objectivity, and an equally intimate knowledge of artistic, legal and business matters. He has been conspicuously successful in his operatic administration.

New works to be given this season at the Staatsoper include Jenő von Hubay's 'Anna Karenina' and Respighi's 'La Fiamma'; also a ballet, 'Der liebe Augustin,' by Margerethe Wallmann, with music by Alexander Steinbrecher, a young Viennese composer. Bruno Walter is to conduct a revival of Hugo Wolf's 'Corregidor,' Furtwängler a work not yet determined, de Sabata several Verdi operas, and next summer Weingartner himself will conduct Millocker's 'Bettelstudent (The Beggar Student).'

Volksoper Plans

The Volksoper, a private and unsubsidized opera house, will continue for the present under the management of Carl v. Lustig-Prean and Jean Ernest. Karl Koechel, who belonged to the former (Leo Krauss) régime as a co-director, was recently engaged as a manager. In addition to a whole series of standard works and performances of operetta, the Volksoper plans to produce Shostakovich's 'Lady Macbeth of Mzensk' and a new Italian opera, 'Hypatia,' by the Roman Principe Gaetani, a composer who has lived in Vienna for a long time.

Active Philharmonic Season

The orchestral scene is dominated by the Vienna Philharmonic, the name under which the orchestra of the Staatsoper gives its public concerts. Thus far this season its conductors have included Toscanini, Walter, Furtwäng-

ler and Weingartner. The last three will share the balance of the season.

The administrative head—the one who may quite fittingly be called its manager—is Hugo Burghauser, himself a member of the orchestra, in which he plays the bassoon. During February the Philharmonic has concerts scheduled under Furtwängler and Weingartner, and an additional one under the English conductor Albert Coates. A concert of new Austrian compositions is planned for March, while in April and May Walter and de Sabata will conduct.

Bruno Walter is arranging a Mahler Festival in commemoration of the twenty-fifth anniversary of Mahler's death. The festival will include performances of the Second and Eighth symphonies and of the 'Lied von der Erde.' This will take place in May, and it is expected that by that time Mahler's monument will at last be completed.

Societies Are Busy

The oldest and most venerable musical society in Vienna is the Gesellschaft der Musikfreunde (Society of the Friends of Music), founded in 1812, which can claim Beethoven and Schubert as honorary members in its earliest days. Dr. Dlabac, formerly a high official in the Austrian Ministry of Education, and an excellent musician, is at present the general manager. This society also arranges choral concerts jointly with the affiliated Singverein. The programs this season include Beethoven's 'Missa Solemnis' under Bruno Walter, and two concerts conducted by Oswald Kabasta, musical director of the radio.

In addition the society is arranging a series of ten symphonic concerts, in conjunction with the radio, under Kabasta. Renowned soloists are engaged—recent names include Gieseking, Rosenthal, Serkin—and each time some new work is performed. A short time ago, for example, the late Alban Berg's suite 'Lulu' was presented.

A much younger organization is the Konzerthausgesellschaft (Concert Hall Society), of which the general secretary is Dr. Hugo Botstiber, a distinguished musical scholar. The Konzerthaus arranges both choral and orchestral concerts. The choral concerts will bring first performances of works by Wilhelm Jerger and Friedrich Reidinger in the near future.

Hans Knappertsbusch will conduct Bach's 'St. Matthew' Passion, and a performance of Liszt's oratorio 'Christus' is planned for the month of June as part of a Liszt Festival, with Weingartner as conductor. The London B. B. C. Orchestra under Boult is coming to the Konzerthaus; likewise, the Hindu Ballet of Uday Shankar.

Exceedingly important in the musical life of Vienna is the radio, of which the leading spirit and chief organizer is the young and

excellent conductor, Oswald Kabasta. He is planning for the near future performances of Schumann's 'Genoveva,' of Mozart's 'Finta Giardiniera,' and of the complete orchestral works of Reger, all under his own baton. Bruno Walter will conduct a broadcast performance of Mahler's Ninth Symphony.

This symphony is also to be heard under the baton of Anton von Webern under the auspices of the Internationale Gesellschaft für neue Musik (International Society for New Music), which in addition is planning a cycle of chamber music, drawing largely upon Schönberg. Another stronghold of the modernists is to be found in the concerts organized by Dr. Paul A. Pisk. Modern dance music and women's choruses are to be presented at these concerts. Dr. Pisk is also planning exchange concerts with Denmark, Italy, Czechoslovakia and Yugoslavia.

Concert Managers' Lists

Among the private concert managers, mention should be made first of Dr. Arthur Hohenburg, who is arranging orchestral concerts under Kleiber and Mengelberg for the second half of the season. He is also inviting the B. B. C. Orchestra from London, and is bringing such soloists as Erica Morini, Busch, Huberman, Kreisler, Horowitz, Rosenthal, Rubinstein, Gigli, Kiepura, Tauber, Dusolina Giannini, Lotte Lehmann, Jarmila Novotna and many others.

Another manager is Georg Kugel, who at one time was known as a pianist. He plans to present, among other artists, the pianists Gieseking, Rachmaninoff, Koczalski, Eleanor Spencer and Winifred Christie; the violinists Mischa Elman and Telmanyi, the soprano Ria Ginster, and the dancer, Mary Wigman.

Ignatz Mendelssohn manages the Ehrbar-Saal, where he is making arrangements first of all for the concerts under Dr. Pisk and for those of the Austrian League of Composers, which will include many novelties. Then there are the popular Sunday concerts of the Vienna Concert Orchestra under Gottesmann, the conductorless concerts of the Pullmann Ensemble, and piano recitals by Steuermann. Other recitalists will also avail themselves of this moderately-priced hall.

The Fritz E. Krombholz Concert Management has likewise made use of the Ehrbar-Saal for its presentations, in which noteworthy artists and modern programs are featured. It was under the auspices of this concert management that the recital took place in which Heinz and Robert Scholz, from Salzburg, played the complete 'Kunst der Fuge' by Bach in the arrangement for two pianos. The Schönberg concerts were also inaugurated in the Ehrbar Saal.

The Elite Concert Management (Alexander Kanitz), is arranging European tours and is also bringing to Vienna such international diseases as Elizabeth Sanders and Ella Firbas.

Managers who do not arrange concerts themselves, but as a rule only provide the backing for such undertakings, include Sigmund Rosner, Benno Lie, and Messrs.

Gruder-Guntram, Martens and Lauterstein. Rosner formerly managed the municipal contests for piano, violin, song and dance. Benno Lie gives occasional benefit concerts and arranges the serenades in the open during the Vienna festival weeks.

Messrs. Gruder-Guntras, Mertens and Lauterstein occupy themselves mainly with opera management and supply singers from Vienna to theatres in all parts of the world. Up to two years ago, Mertens was active in Berlin.

HARTY RETURNS TO ROCHESTER FORCES

Large Audience Hears Orchestra in American Premiere of Bizet Symphony—Segovia Plays

ROCHESTER, Feb. 5.—The Rochester Philharmonic, Sir Hamilton Harty conducting, was heard in the fourth matinee concert of the season on Jan. 30 at the Eastman Theatre. There was a large audience to greet the re-appearance of Sir Hamilton, who is very popular with Rochester concert-goers. He had made up an interesting program, consisting of Handel's 'Music for the Royal Fireworks,' transcribed by Harty, two selections from Berlioz' 'Romeo and Juliet,' 'Pictures at an Exhibition,' by Moussorgsky-Ravel, and a first performance in America of Bizet's Symphony in C.

Bizet wrote this work when a student at the Paris Conservatoire. It was recently discovered there and given a first public performance at Basle on Feb. 26 last under Weingartner. The music is gay, abounding in the effervescence of youth. The audience gave it and the conductor prolonged applause.

Andrés Segovia, guitarist, presented a varied program at Kilbourn Hall on Tuesday evening, Jan. 28, before an enthusiastic audience.

MARY ERTZ WILL

Reich Music Chamber Regulates Music Teachers

BERLIN, Feb. 1.—According to an official announcement of the Reichs Music Chamber, all private music teachers in Germany must now be members of this chamber. All teachers in the category of private instructors are obliged to comply with its regulations as regards tuition fees, though the minimum fee stipulated by the chamber refers to simple instruction only. In future no person may give private instruction in any branch of music without the official authorization of the chamber.

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CHICAGO—"Tribune"

"The most extraordinary four men who ever blended their voices in the direction of an audience."

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"They have no superiors among ensembles of any kind."

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"An ensemble truly without example in the entire history of interpretation."

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"... burning with the holy fire of his art. From the first to the
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"A cat might well study him to learn his movements. The virile
beauty of his face and figure remind one of a strange god."

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"Nimura is more than a dancer. It is impossible to translate the
significance of his work into words!"

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"He is magnificent, Yeichi Nimura, a conqueror, a wizard!"

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"... as expressive as music. His movements, mingled with force,
have the lightness of a tiger."

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bladet"
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music of Bach the
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artist of God's grace."

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Copenhagen

**Wilhelm Hansen
Manager for
Principal Art-
ist Activities**

COPENHAGEN, Feb. 1.—Music occupies an important place in the artistic life of this highly cultured city. Most of Copenhagen's musical activities are managed by the enterprising firm of Wilhelm Hansen, which also carries on an important music-publishing business. Wilhelm Hansen's list of events for the current season comprises some eighty, ranging from orchestral and choral concerts to solo recitals by outstanding international artists.

Among the special attractions included are the Kuban Cossack Male Chorus; the Young Musicians' Orchestral Society, conducted by Ebbe Hammerich; the Danish Students' Chorus, directed by Johan Hye-Knudsen; the



Wilhelm Hansen, Who Manages Most of Copenhagen's Artist Attractions

Royal Orchestra, conducted by Erich Kleiber; the Copenhagen Boys' Choir, directed by Mogens Woldike, and the Acedemic Orchestra, conducted by Walter Meyer Radon.

The chamber music groups include the Lener String Quartet, in a series of six Beethoven concerts; the Malmo String Quartet; the Manhattan String Quartet; a Danish Quartet composed of H. G. Jespersen, flute, Erling Bloch, violin, Ludwig Gunder, viola, and T. A. Svendsen, cello (the last three are Royal Court Musicians); and another Danish ensemble comprising Elsie Marie Brun, violin, Sverre Forchhammer, viola, Svend Nielsen, cello, and Otto Mortensen, piano.

The pianists listed are: Ellen Beck, Georg Bertram, Alexander Borowsky, Iso Elinson, France Ellegaard, Edwin Fischer, Alma Gloy, Vladimir Horowitz, Helga Howitz, Karla Jensen, Einer Johansen, Elsa Jorgensen, Stephan Kovacs, Agnete Foght Krarup, Georg Lebel, Yelva Ohrt, Hilde Plesner, Wolfgang Rebner, Astrid Reisinger, Arthur Rubinstein, Victor Schioler, Ena Schroder, Winding Sorensen, Hans Martin Theopoldt, Edith Walton, Ole Willumsen.

Singers: Jorgen Bendix, Fritz Berger, Elna Bluhme, Karen Brass, Fru Vibeke Edmund, Alyce Fraser, Frieda Hempel, Else Jena, Edi Laider, Bodil Larsen, Emmi Leisner, Asta Lindelov, Grace Moore, Rena Pfiffer, Rosa and Svend Prahll, and the American duettists Hall Clovis and Eleanor Steele.

Violinists: Niels Simon Christiansen, Cecilia Hansen, Aage Knudsen, Egon

Madsen, the Russian boy violinist Makanowitzky, the fifteen-year-old French violinist Ginette Neveu, Minna Nye-gaard, the fourteen-year-old Polish violinist Ossy Renardy (three concerts), Boris Schwarz, Emil Telmanyi (solo recital and concert with orchestra).

Other artists: the English organist Reginald Foort, four concerts; the harmonica virtuosi Gellin and Borgstrom; the Jewish actress Chayele Grober; the Comedian Harmonists; the cellist Grete Jespersen; Evelyn Heepe, lecturer.

Scheduled to appear in joint recital are Igor Stravinsky and Samuel Dushkin; Helen Liebe, singer, and Marcelle Herrenschmidt, French pianist; Esther Vagnin, pianist, and Christian Esben-son, violinist; Sylvia Hedley, English singer, and Vera Benenson, Russian pianist; Melita Birkelund, pianist, and Svend Nielsen, cellist.

In addition to the foregoing, Copenhagen has its usual complement of orchestral concerts, provided by the National Radio Orchestra, the Royal Theatre Orchestra, and the Philharmonic. Of these, the Radio Orchestra, whose concerts are open to the public, gives the most ambitious programs. Its concerts are divided into two series, the popular and the classical. The former are conducted by four Danish leaders, Hye Knudsen, Emil Reesen, Launy Grondahl and Thomas Jensen; the latter, by Nikolai Malko of Leningrad, Egisto Tango of the Royal Theatre, and Dr. Fritz Busch. Each series consists of twenty-five concerts.

Among the foreign soloists scheduled to appear at the Thursday classical concerts of the Radio Orchestra are the pianists Annie Fischer, Alfred Hoehn and Poldi Mildner; the violinists Adolf Busch and Georg Kuhlentkampff; the cellists Gaspar Cassado and Gregor Piatigorsky; and the singers Erna Berger, Karin Branzell, Frieda Dierolf, Willy D. Fassbaender, Alexander Kipnis, Koloman Von Pataky, Julius Petzak, Erika Rokytka, Elisabeth Schumann and Ina Souez.

The major works listed for performance this season include Bach's 'St. Matthew Passion,' Mozart's 'Requiem,' Handel's 'Messiah,' Brahms's 'Requiem' and Schönberg's 'Gurrelieder.'

Opera is given at the Royal Theatre, where the principal conductors are Egisto Tango and Hye Knudsen. Among the works listed for production this season are Shostakovich's 'Lady Macbeth of Mzensk' and Kurt Weill's 'Drei-Groschen Oper,' also the Kurt Weill-Bert Brecht ballet 'The Seven Deadly Sins.' A revival of Handel's 'Acis and Galathea' marked the 250th anniversary of this composer's birth.

GILBERT CHASE

Memorial for Thomas

(Continued from page 3)

Wagnerian. It is sonorous, well organized, and colorful, and the composer was well received when called to the stage at the conclusion.

Mr. Saidenberg played the Schumann concerto in a manner precisely suited to its poetic content. His tone was warm, his phrasing flexible, and he was obviously sympathetic with the composer's intention. Mr. Stock read the Borodin Symphony in a pleasantly lyrical vein, expending more enthusiasm upon

Berlin

(Continued from page 80)

and a number of other artists of lesser fame. In the early spring, Adler will revive the Bechstein Stipendien Concerts with a list of well-known artists. These



Rudolf Vedder (Left), Berlin Manager, with Paul van Kempen, Music Director of the Dresden Philharmonic

concerts were discontinued three years ago when the financial crisis was at its height.

Frau Clara Gunderloch, director of the C. Ebner Concert Direktion, represents a "personal" manager in the American sense, rather than that of a booking-agent, which is the general European conception of a manager. Among the prominent names on her list for this season are Jan Kiepura, the Regensburger Domspatzen, the Thomaner Choir, the Dresden Kreuz Choir, the German tour of Jack Hylton and his orchestra, the Berlin appearances of the Trudi Schoop Ballet, as well as an extended provincial (and foreign) tour for the Thomaner and Kreuz choirs. She also managed Dusolina Giannini's tour in the German provinces, as well as that of the Swedish explorer, Sven Hedin.

On her list for 1936 are the Don Kosacks, (of which she has the general management in Europe), Martin Oehmann, Isobel Ghasal, the Berlin appearances of Adelina Korytko of the Warsaw Opera, who has recently sung with great success at the State Opera, Wadoslaw Ladis, brother of Jan Kiepura, Mignon Spence, Jerzy Czaplicki, Julius Patzak, Marcel Wittrich, Maria Cebotari, Frieda Hempel, Meliza Korjus, Margherita Perras, Margherita Slezak, Vasa Prihoda, Marta Linz, Edwin Fischer, the Poznanski Chor Katedralny, the Drannebs Manskor of Norway, Mary Wigman, and the Chor Haslo of Warsaw.

Bachhaus and Vedder Concerts

Geo. Albert Bachhaus, brother of Wilhelm Bachhaus, the pianist, lists Wilhelm Kempff, Gaspar Cassado, twelve special concerts sponsored by the Blüthner Piano Company, featuring as soloists, Lula Mys-Gmeiner, Lubka Kolessa, Raoul von Kocsalski, Josef Pembaur and Poldi Mildner; Claudio Arrau in twelve Wednesday concerts in which he will play Bach's entire piano works; Florizel von Reuter and Madina Ferreri in three concerts in which they will play the ten Beethoven Sonatas for piano and violin; Heinrich Schlusnus, Juan Manen, Hermann Diener with the Collegium Musicum instrumentali, and Gerhard Huesch in five Lieder concerts.

Rudolf Vedder, one of the newer concert managers, has a number of distinguished names under his management. Early in 1936 he will present Ginette Neveu, the young French violinist; and Guila Bustabo, a young visitor from America. These will be followed by the Calvet Quartet, Nicolai Orloff and Carlo Zecchi.



Curt Hoffmann, Head of the Leipzig Concert Agency, Ernst Eulenburg

The Hamburg Philharmonic Orchestra under Eugen Jochum, the Kempff-Fischer-Kulenkampff trio giving all the Beethoven Sonatas for violin and piano, the Elly Ney trio in the Beethoven Trios, Edwin Fischer playing the most important of the Beethoven Sonatas, a concert by the Havemann Quartet in the Golden Gallery of the Charlottenburg Palace, and a Lieder program by Emmi Leisner. Rachmaninoff will also appear under his management.

Dransmann Direction

The Culture Association (Kultur-Gemeinde) which was originally combined with the "Kraft durch Freude," is by nature a subscription organization. It has recently expanded to such proportions, however, that it has severed its connections with the aforesaid organization and now has an extensive concert organization of its own under the direction of Hans Heinrich Dransmann, the young composer of 'Einer baut einen Dom' which was recently given its first performance in Berlin. For its concert activities, the city has been divided into twenty districts and during the season six subscription concerts are given in each of these districts, the program and artists varying with the tastes of the district. Among the artists and organizations featured by this organization are the Landes Orchestra of Berlin, Hans von Benda's chamber orchestra, the a cappella chorus of the State Academy of Music, the Medau Dance Group, Adrinenne Mieran, Jutte Klamt and her dance group, Hertha Feist, the choir of the Berlin Protestant Cathedral, the Berlin Chamber Trio and a number of other young dancers. During the past two years, no foreigners have been engaged for any of the concerts of this organization, but this rule will be relaxed in the future and notable foreigners will be featured next year in line with the exchange program of the Reichs Music Chamber.

Martha Partenheimer devotes her principal attention to the direction of the Blind Artists, which in turn are under a special division of the Culture Chamber. In the past these concerts have suffered from a confusion between sentiment and art which worked an injustice on many a noteworthy talent who had the misfortune of losing his eyesight in the service of his country. Miss Partenheimer has done a laudable service to the blind artist in weeding out the "charity" elements from this category of concerts so as to afford the blind artist an opportunity to place himself on the independent artistic niveau of his more fortunate colleagues.

Among the other Berlin organizations that engage its own artists on an independent basis and must therefore be reckoned among the managerial activities of the city is the Philharmonic Orchestra under the business and artistic direction of Hans von Benda. While enjoying liberal subsidies from the city of Berlin and the State of

(Continued on page 89)



Marcel Cuvelier, Director of the Société Philharmonique

By ALBERT HUYBRECHTS

BRUSSELS, Feb. 1.

BRUSSELS is admirably placed as a meeting-point of the various aspects of contemporary musical art, for it stands at the crossroads, so to speak, where three great currents of European civilization converge.

In depicting the musical life of the Belgian capital, one must give prominence to the activities of the Société Philharmonique de Bruxelles, founded in 1927 under the active, intelligent and generous patronage of Henry Le Boeuf (who died last year). This society continues the traditions of the Concerts Populaires, founded in 1865. Under the able leadership of its present director, Marcel Cuvelier, the Société Philharmonique has seen its prosperity increase to a notable extent. Last season the number of concerts given under its auspices reached the impressive total of eighty-one.

The Société Philharmonique has sponsored appearances of symphony orchestras of New York, Berlin, Vienna, London and Paris; also of the Concertgebouw of Amsterdam and of the Société des Concerts du Conservatoire de Paris. Among the conductors it has invited are Toscanini, Furtwängler, Mengelberg, Kleiber, Walter, Ansermet, Scherchen, Monteux, Gaubert and Klemperer. Soloists include Horowitz, Backhaus, Lotte Lehmann, Casadesu, Maurice Maréchal and Alphonse On-neau.

The orchestral programs are played by the Orchestre Symphonique de Bruxelles, created by the Société Philharmonique, and ranking with the best orchestras of Europe.

Last year the Société sponsored a competition for new works by composers under the age of thirty, under the title of "Jeunesse 1935," to which more than fifty composers from all nations responded. A similar competition will be held this year, as "Jeunesse 1936."

To Hold Festival

This spring, from April 24 to May 8, the Société Philharmonique will hold a festival surpassing in importance any hitherto held in Brussels. This will be known as Soirées de Bruxelles, and will have the collaboration of such conductors as Mengelberg, Julius Ehrlich (director at the Leningrad Opera), Herbert Karagau and Herman Scherchen. Operas, ballets, symphonic and choral works will have their first hearings. Among the new works to be heard will be a Cantata for female voices and orchestra by Darius Milhaud, an Over-

ture, 'Soirées de Bruxelles,' by P.-O. Ferroud, a work by Honegger, an Oratorio, 'Foyer de Danse,' by Jean Françaix, and a ballet, 'Caprichos,' by R. Gerhart. These will be given with the assistance of the Amsterdam Concertgebouw, the Ballet Yvonne Georgi of Amsterdam, the ballet of the Théâtre de la Monnaie of Brussels, the Brussels Symphony and the Trio de Winterthur.

Another noteworthy musical organization in Brussels is the Maison d'Art, founded some years ago by Charles Leirens and now enjoying a constantly increasing success. Among the artists who have been heard are Prokofieff, Milhaud, Robert Casadesu, Lotte Schöne, the Busch Quartet, the Gertler Quartet, the Trio de la Cour de Belgique, Marcel and Robert Maas, and Mmes. Vitha and Bathori, singers. The artists engaged this season include Gieseking, Edwin Fischer, Rudolf Serkin, Stefan Askenase, Adolf Busch, Marian Anderson, Germaine Tengels, the Kolisch Quartet, the Quatuor de Bruxelles, the Gerter Quartet, and the conductor Horenstein.

Outstanding among Belgian concert-managers is Gaston Verhuyck-Coulon, who possesses a sympathetic personality and is sincerely interested in music. His musical friendships lead him to take an interest in the Pro Arte Quartet, which he has managed since 1924. At that time there was no concert agency in Belgium for securing engagements and for making Belgian artists known in other countries. Verhuyck-Coulon took upon himself this task with brilliant success, and today the Pro Arte Quartet is one of the most celebrated in the world.

He also took over the administration of the Concerts Pro Arte, which have had an enormous influence upon the evolution of music in Europe through their presentation of important chamber music. Paul Collaer,

ardent champion of modern music and pianistic interpreter of new works, has been prominent in directing the Concerts Pro Arts towards contemporary trends. The orchestral conductor at these concerts is Arthur Prevost, leader of the Musique Royale des Guides, whose merits, incidentally have been made known abroad through the efforts of Mr. Verhuyck-Coulon.

In 1932 he founded the Orchestre Symphonique Populaire, with which were heard the best Belgian artists, including Clair Clairbert, André d'Arkor, A. Dubois, L. Halleux, Robert Maas (the 'cellist), and the pianists Van Tommé and Mombaerts, winners of the Chopin Contest.

Mr. Verhuyck-Coulon also founded the Société des Instruments à Vent, which has begun to make important foreign tours. He has likewise managed the affairs of the Brussels String Trio, the Gertler Quartet and the Pro Nova Quartet. In addition, he acts as manager for foreign artists such as the Polish pianist Stefan Askenase, the remarkable Czechoslovakian contralto Rose Delmar, the violinist Temianka, the Rumanian conductor, Jonel Patin, and the Spanish pianist, del Puey.

There are in Brussels a number of other firms engaged in concert management, notably that directed by Fernand Lauweryns, which enjoys great popularity. Mr. Lauweryns is the organizer of the Concerts Defauw and of many important recitals given in the capital. Last year he managed the important concert given by the London B. B. C. Orchestra, which obtained a conspicuous success.

The city of Antwerp, where musical activities are considerable, has two important concert societies: the Société des Nouveaux Concerts, conducted by Louis de Voelt (who also conducts the St. Cecilia Chorus), and the concerts in the Zoological Gardens, conducted by Flor Al-



Gaston Verhuyck-Coulon, Manager of a Number of Events of Many Types

paerts. Antwerp also has a very active manager, Henry Torf.

The city of Liège has its Concerts Populaires, conducted by Armand Marsik.

There has just been founded in Brussels a new chamber music society known as La Sirène, which is definitely international in character. It aims to perform works of Belgian composers in this and other countries, and also to introduce foreign works into Belgium. The honorary committee includes Roussel (France), Honegger (Switzerland), Falla (Spain), Bartok (Hungary), Malipiero (Italy), Pijper (Holland) and Prokofieff (Russia). The active committee is made up of Belgian composers: Jean Absil, R. Chevreuille, Charles Hens, Albert Huybrechts, Marcel Poot, F. Quinet, M. Schoemacker, A. Souris and Jeff van Durne.

BERLIN

(Continued from page 88)

Prussia, the orchestra is an incorporated company on an independent footing, which through its own artistic standing and its long association with Wilhelm Furtwängler now practically dominates the music life of Berlin. Besides the Furtwängler, Jochum and Kittel series of concerts, there are also mid-week concerts under young conductors, the Tuesday evening concerts being devoted especially to the "artistic exchange" managed by the Foreign Department of the Music Chamber. Extensive plans are now underway for music during the Olympic Games and the Berlin Art Weeks in May and June. Foreign conductors and artists desiring to appear with the orchestra "on engagement" must pass through the Foreign Department of the Music Chamber, but the orchestra is available without further formalities should a foreign conductor or artist desire to "rent" it for a Berlin appearance.

Among the many provincial concert agencies are the West Deutsche Konzert Direktion in Cologne, and the Süd Deutsche Concert Direktion in Munich, which serve more or less as booking agents for local concerts. Curt Hoffmann, head of the famous old Leipzig concert agency of Ernst Eulenburg, with a record similar to that of the Wolff Bureau in Berlin, handles the Saxon concerts of most of the artists listed by the Berlin firms. The names on his 1936 list include Gaspar Cassado, Dusolina Giannini, Benjamino Gigli, Louis Gra-veure, Sven Hedin, Alfred Hoehn, Raoul von Kocsalski, Wilhelm Kempe, Harald Kreutzberg, Frederic Lamond, Juan Manen, Josef Pembaur, Florizel von Reuter, Heinrich Schlusnus, Mary Wigman and Ludwig Wüllner.

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—N. Y. American

"Expert . . . picturesque."

—N. Y. Eve. Journal

"Effective . . . well varied."

—N. Y. Herald-Tribune

"Crowd filled practically every seat."

—Boston Globe

"Emerged with the poise and confidence of a seasoned performer."

—Boston Eve. Transcript

"She was gay and bright, youthful and engaging."

—Boston Post

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HONORS AND TWOSONES



On Dr. Josef Hofmann Is Conferred Poland's Highest Honor Possible to Anyone Not in the Government—Commander of Polonia Restituta. Taken Shortly After the Presentation, During the Pianist's Tour of Europe, This Photograph Shows, from the Left, the Impresario Markiewicz, Major Sledzinski, Dr. Zawistowski, Prof. Chylinski—All of the Education Ministry—Mrs. Hofmann, Dr. Hofmann, Director Lipka and Father Zongolowicz



It's a Honey! Mario Chamlee and Ruth Miller Wander at the Huge Honey Comb Surrounded by Ice on the Porch of Their Connecticut Home



Fritz Kreisler (Right), with Erich Kahn, Young German Conductor Formerly of Stuttgart, Now in America. They Were Colleagues in a Stuttgart Concert on the Violinist's Tour



When Greek Meets Greek: This Picture Shows That It Actually Happens. The Two Hellenes Are Dmitri Mitropoulos, Recent Guest Conductor of the Boston Symphony (Right), and Jean Fardulli, Baritone, Who Has Been Singing in Chicago Opera



John Charles Thomas Receives the Senate Award from Students of the Northeast High School, Philadelphia. From the Left: Jerome Goodman, Dr. Theodore S. Rowland, School Principal, Mr. Thomas, Charles A. Yahn and Richard Hoseman



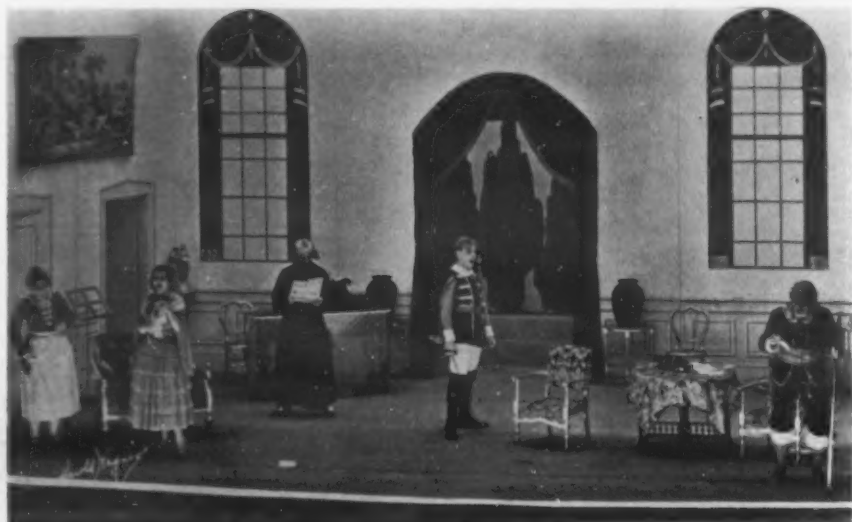
Mary Hopple, Contralto, and Her Niece, Patsy Wood, in Lebanon, Pa., During the Christmas Holidays

AN AMERICAN CONDUCTOR OF OPERA IN ENGLISH



SCENE FROM "ARIADNE ON NAXOS" BY STRAUSS
JUILLIARD SCHOOL OF MUSIC—1934

SCENE FROM "THE BARBER OF SEVILLE" BY ROSSINI
CHAUTAUQUA OPERA ASSOCIATION—1931



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Jack and the Boastful
—Gruenberg

*Helen Retires
—Antheil

*Maria Malibran
—Bennett

**Il Finto Arlecchino
—Malipiero

**Julius Caesar
—Handel

**Xerxes
—Handel

**Ariadne on Naxos
—Strauss

Dido and Aeneas
—Purcell

**Coronation of Poppaea
—Monteverdi

Gianni Schicchi

The Secret of Suzanne

The Secret Marriage
—Cimarosa

The May Queen
—Gluck

The Barber of Seville

Cavalleria Rusticana

Orpheus
—Gluck

The Marriage of Figaro

The Magic Flute

Bianca
—Hadley

Madame Butterfly

La Bohème

Faust

Carmen

The Tales of Hoffman

I Pagliacci

Martha

Pinafore

The Pirates of Penzance

The Yeoman of the Guard
—Sullivan

La Serva Padrona
—Pergolesi

*World Premiere. **New York Premiere

These operas were given in English under Mr. Stoessel's direction at the Juilliard School of Music, the Worcester Music Festival, the Westchester County Music Festival, the Library of Congress in Washington and at Chautauqua, New York.



SCENE FROM "THE MAGIC FLUTE" BY MOZART
JUILLIARD SCHOOL OF MUSIC—1935

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SALMOND
'Cellist



"Master of the 'Cello"
Olin Downes, N. Y. Times

Steinway Piano

Columbia Records

BEAL
HOBER
Soprano



"A Voice of Great Beauty"
Montreal Gazette

CHARLES
NAECELE
Pianist



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Boston Transcript
"Irresistible Rhythm"
London Times
"Thrilling Quality"
Rochester Times-Union

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Miriam



Van Damm

WINSLOW

AND HER DANCERS

WITH MARY CAMPBELL AT PIANO



WITH THE TORONTO SYMPHONY ORCHESTRA
SIR ERNEST MacMILLAN, Conducting
At MASSEY HALL

Sincere thanks are due the management for affording a Toronto audience its first opportunity to enjoy the effectively artistic dancing of Miriam Winslow . . . she won her audience on her own merits, repeating her second and third offerings by popular demands.

As the Spanish lady she displayed fascinating grace and poetry, the motif of the dance concentrating on a very beautiful costume creation. She reached her climax in the tragic picture of Chopin's Prelude in D Minor. Considered either as an impersonal display of cosmic fatalism or as a vivid disclosure of the inward passion of the great Chopin himself, it was a supremely moving study. This Prelude is one of the most virile and impassioned utterances in the entire Chopin repertoire and places a great responsibility on one who dares to fathom its tragedy.

LAWRENCE MASON, TORONTO GLOBE, Jan. 20, 1936

CHICAGO

Miriam Winslow's dancing with a group of exceedingly well-trained young women at the Studebaker yesterday afternoon had an agility and a coherence that made it actual dancing, not just pleasing movement. Her dance schemes are fragile rather than heroic, but they are worked out by an artist with an authentic gift; they are beautifully costumed and they are based on something that often gets lost in modern dancing, a rhythm of time, not merely of line.

EUGENE STINSON, THE CHICAGO DAILY NEWS—November 25, 1935

WASHINGTON, D. C.

RUDOLPH GANZ, Conducting

Strikingly enough, they impressed the audience most with the simplest of these works—Handel's "Largo." The choreography worked out by Miss Winslow was so closely knit to the music that the movements of the dancers seemed only a part of the solemn dignity of the piece, not a separate interpretation.

THE WASHINGTON POST—August 8th, 1935



THE OPERA: Gianni Schicchi Revived at Metropolitan

COMPLETELY successful was the revival of Puccini's 'Gianni Schicchi' on Jan. 27 with Lawrence Tibbett in the title role. Just as the majority of New York's music reviewers found Puccini's 'Madama Butterfly' lacking in melody when they first heard it in 1906, so did they score the most fluent melodist among opera composers of the day before yesterday for melodic deficiency in 'Gianni Schicchi'—it had its first hearing at the Metropolitan on Dec. 14, 1918. In fact, they thought his 'Trittico' (Triptych), 'Gianni,' 'Suor Angelica' and 'Il Tabarro' pretty unsatisfactory.

I am afraid they were wrong. For 'Il Tabarro' is a thriller when well given—as was proved when the Chicago Opera Company gave it in New York the next season!—and 'Suor Angelica,' properly cast—(Geraldine Farrar was not a good enough singer in 1918 for this role)—is a warm and appealing score.

As for 'Gianni Schicchi,' I liked it in 1918, quite as I did its two fellow pieces, and have never changed my opinion about it, namely, that it is the finest score that Puccini wrote.

Last heard at the Metropolitan in the season of 1933-1934, it returned in good order two weeks ago, happily in English, so that its comic points might be understood by an English-speaking public.

Tibbett a Superb Gianni

Mr. Tibbett as Gianni provided us with one of the most fascinating performances imaginable. Brought up on the Gianni of Giuseppe De Luca, the creator of the role in America and one of its really distinguished exponents, Mr. Tibbett had no easy problem in undertaking this comic personation. But fine artist that he is, using his brains as well as his voice, he put to his credit an interpretation that was a masterpiece. It differs in many points from Mr. De Luca's Gianni, being etched more sharply in the dictation of the will scene. But it was finely balanced; and where there was singing to do, Mr. Tibbett was, as ever, superb.

Next to Mr. Tibbett the finest portrayal was Chase Baromeo's Simone, the oldest of the hypocritical relations. In action, voice and gesture Mr. Baromeo contributed an outstanding performance. His clear enunciation of the text was on a par with Mr. Tibbett's, followed closely by Joseph Bentonelli, the young tenor, who gave a very competent account of Rinuccio, singing with vital quality his aria and his love music with Lauretta.

Hilda Burke made a charming appearance as Lauretta and won applause for her 'O mio babbino caro' aria, or, in the King's own, 'O my Beloved Daddy.' Nella, La Ciesca and La Vecchia were sung by Charlotte Symons, Thelma Votipka and Ina Bourskaya. After they have sung it together oftener, they will do their trio better, more like the trio of the 1918 premiere, with Marie Sundelius, Marie Tiffany and Kathleen Howard in these roles. Completing the cast were Messrs. Gandolfi, D' Angelo, Windheim, Cehanovsky, Malatesta, Wolfe and Gabor in the roles of Ser Amantio, Marco, Gherardo, Betto, Spinellocchio, Pinellino and Guccio.

The performance moved fairly smoothly under the baton of Gennaro Papi, who gave much attention to the fascinating instrumentation of this ingeniously contrived score, a comic masterpiece opera by a master of good theatre.

Tibbett Limns Droll Portrait of Florentine Rascal



The Dictating of the Will: Scene from 'Gianni Schicchi,' with Lawrence Tibbett (in the Bed at the Right) as Schicchi



Gianni Schicchi as Portrayed by Lawrence Tibbett

As for the vernacular, first praise goes to the excellent translation made by the late Percy Pitt for the performances at Covent Garden, London. To the artists, too, our salutations for their earnest attempt to make the text understandable. Most of them succeeded. With practice they will do even better. But the start has been made and General Manager Johnson, himself an Anglo-Saxon, should be encouraged to make another venture into opera in English before long. The time is ripe. The audience laughed at the comic lines on this occasion, as it never was able to do in the performances of the work in Italian.

An Admirable Bohème

Preceding the revival of 'Gianni Schicchi' an admirable 'Bohème' was presented. In it Eide Noréna was the Mimì, singing, especially in the third and fourth acts, with touchingly appealing quality. Charles Kullmann was Rodolfo, Carlo Morelli Marcello, and Helen Gleason Musetta.

I have not heard Mr. Kullmann sing more beautifully this season than he did on this occasion. The music suits his voice and he made the most of it in his narrative and at several other points as well. Miss Gleason had a salvo of applause after her waltz song in Act II. Mr. Lazzari after his 'Coat Song' in Act IV. Others in the cast were the Messrs. Cehanovsky, Malatesta and Altglass. Mr. Papi also conducted this work admirably. He is in reality too good a conductor today to permit principals to hold high notes. One of the first essentials for a conductor is to command his singers by authority, not by subservience.

A. WALTER KRAMER

'Rondine' Returns To the Repertoire

WITH Ettore Panizza conducting and the cast headed by Lucrezia Bori and Nino Martini, 'La Rondine' ('The Swallow') was revived at the Metropolitan on the evening of Jan. 17, before another of the large audiences that have been the rule this season. The Puccini opera came as the third of five promised restorations of works only briefly out of the repertoire. Its reception was one of marked cordiality.

Originally composed for Vienna and to a German version of the libretto, 'La Rondine' did not, for reasons connected with the World War, see the footlights until March 27, 1917, in Monte Carlo. The original German libretto by Wilner, who did the books of Lehar's operettas, was translated into Italian by Giuseppe Adami. Giacomo Lauri-Volpi, afterward a member of the Metropolitan, was the Ruggero of the world premiere. Mr. Gatti-Casazza imported 'La Rondine' in 1928, producing it for the first time on March 10 of that year and keeping it in the repertoire for two seasons. Of the cast of that production, Miss Bori, who sang Magda, and Miss Fleischer, the Lisette, remain. Beniamino Gigli, the Ruggero of 1928, was succeeded by Nino Martini, and Armand Tokatyan, the Prunier, by Marek Windheim.

The merits and demerits of 'La Rondine' (its title from the heroine's being told she will go south like the swallow but return north again) as music and as operatic entertainment are not such as to call for learned disquisitions. In the list of the composer's works, this is the eighth, coming after 'The Girl of the Golden West' and before the 'Trittico.' Musically it harks back to 'Madama Butterfly' and most of the familiar clichés are present, although there is little of the sweep of the quasi-Japanese score and none of the stark, brutal harmony of 'Il Tabarro,' the first part of the Trittico. It is pleasantly and innocuously melodic, imposing no strain upon the intelligence of any listener.

For the second act, which takes place in the Bal Bullier, Puccini as a gesture in the direction of the Prater, composed some lilt-tunes that bear a distant resemblance to Viennese waltzes, but which could never



Lucrezia Bori in 'La Rondine'

be mistaken for the real thing. That the composer missed his cue here is obvious since the Bullier was the home of the naughty can-can which shocked and delighted our grandparents on their Second Empire trips to Paris. Puccini might have taken a leaf from the book of the Offenbach who composed 'Orpheus in Hades.'

Otherwise, there is a rather charming song for Magda, 'Chi il bel Sogno di Dorsetta' in the first act and some duet passages in the final scene that are not without appeal.

The libretto of 'La Rondine' is as inconsequential as the score. Take 'Manon,' 'La Traviata' and a dash of 'La Bohème' and remove the vitality from all three and you have the plot. By and large, it is 'La Traviata' with Violetta making her renunciation in the final act instead of the second, and then not dying after all.

On Miss Bori's shoulders fell most of the burden of the revival and she acquitted herself with distinction, singing in her best form and acting with much charm. Mr. Martini's Ruggero had a quality of youthfulness that was engaging and his singing was mellifluous. Miss Fleischer was the saucy chambermaid to the life, and Mr. Windheim an adequate Prunier. One of

(Continued on page 137)

TRIUMPHS IN CONCERT AND OPERA

• In Opera •

Tito Schipa in the role of Don Ottavio made his first appearance of the season at the Metropolitan and sang with his customary finesse and skill and was cordially welcomed by the audience.

—NEW YORK HERALD-TRIBUNE—February 10, 1935.

In Don Giovanni Tito Schipa returned to the Metropolitan Company. His fluent execution and polished style were remarked with pleasure in Don Ottavio's arias.

—NEW YORK WORLD-TELEGRAM—February 11, 1935.

"AS DES GRIEUX IN MANON"

Mr. Schipa, true to form, gave a rare impersonation of the romantic young hero, a role exacting the highest type of vocalism and interpretation. His style and intelligence are beyond question and his singing of the music, which is essentially adapted to his gifts and talent, was last night a revelation of taste and artistic security.

—NEW YORK AMERICAN—February 24, 1935.

"THE PERFECT LIONEL"

No tenor anywhere is a more perfect Lionel than he. His voice has just the right finesse, flavor, and warmth. His style continues to be a marvel of exquisite phrasing and persuasive light romance.

—SAN FRANCISCO EXAMINER—November 17, 1935.

Tito Schipa was heard as Lionel singing at the top of his form with accustomed lyric effectiveness.

—SAN FRANCISCO CHRONICLE—November 17, 1935.

The gay and tuneful "Martha," popularly known as the opera which contains the "Last Rose of Summer" aria, was given to a capacity audience which cheered its idol, Tito Schipa, to the echo. He appears to be San Francisco's "Top Lyric Tenor."

—SAN FRANCISCO CALL-BULLETIN—November 18, 1935.

"TITO SCHIPA IN PERFECT FORM AS WERTHER"

To give Tito Schipa a chance to sing a grateful role, the San Francisco Opera Company revived Massenet's Werther. Schipa accepted his opportunity masterfully. He sang like a grieving angel. The charm of his tone and the ardor of his perfect lyric style made Werther worth-while.

—SAN FRANCISCO EXAMINER—November 23, 1935.

"SCHIPA IN THE BARBER OF SEVILLE"

Schipa surpassed himself as Count Almaviva.

—SAN FRANCISCO CALL-BULLETIN—November 26, 1935.

As of yore, Schipa was an incomparable Almaviva. His singing was utterly charming.

—SAN FRANCISCO EXAMINER—November 26, 1935.

The Duke (Rigoletto) was Tito Schipa. Need more be said? His singing is an intimate marvel. Its tone gracious. His treatment of word and phrase are models of lyric tenor poetry.

—SAN FRANCISCO EXAMINER—November 30, 1935.

The Duke of Tito Schipa is well known to opera fans. His consummate skill in handling his unusual voice, his musically phrasing and good acting make any role that he essays, a joy to hear and behold.

—SAN FRANCISCO CALL-BULLETIN—November 30, 1935.

• In Concert •

"THRILLED BY SCHIPA'S SINGING"

It will be difficult to find a voice that could set a higher standard for the months to come or an artist of more sensitive intelligence by whom to judge. He was in excellent voice and no tenor brings to the platform a greater versatility of delivery than this member of the Metropolitan staff. His mezzo-voice is a thing to turn the average singer green with envy and move the layman to cheers, while his pianissimo is something to take the breath.

—DETROIT EVENING TIMES—October 5, 1935.

"SCHIPA OPENS MUSIC YEAR"

Schipa is the first of the lyric tenors of these times, and the polish of his artistic ways is traditionally reported with admiration. He was in tip-top voice.

—DETROIT NEWS—October 5, 1935.

"SCHIPA CHARMS MOORE CROWD"

Tito Schipa sang with all his heart to a great crowd at the Moore last night, a crowd that filled the seating capacity of the big auditorium and overflowed onto the stage. And when a singer of Schipa's temperament and rich gifts sings with all his heart, it is a singing to remember and treasure.

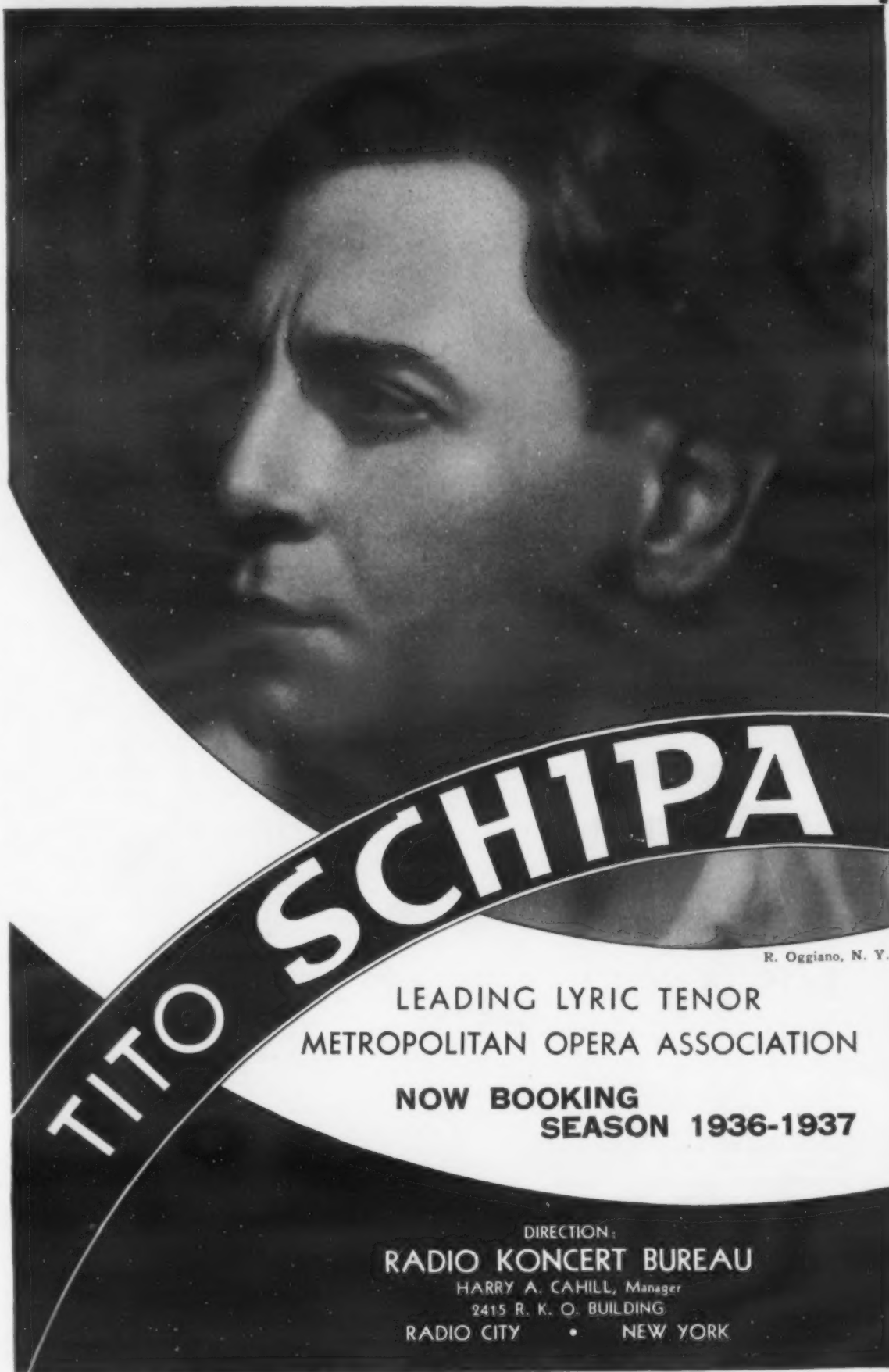
—SEATTLE TIMES—October 9, 1935.

"TITO SCHIPA CONQUERS WITH VOICE"

Schipa again demonstrated that he can be both heroic and heavenly. His pianissimo were exquisite. Schipa is well liked here, as they say, and besides is one of the world's foremost tenors of the day.

—THE OREGON DAILY JOURNAL—October 12, 1935.

VICTOR RECORDS



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"TITO SCHIPA DELIGHTS"

Tito Schipa was received with enthusiasm which rose not only to tumultuous applause, but to actual shouts of joy during his concert last night. The famous tenor's appearance here in his only East Bay concert was a red-letter day for local music lovers, and an honor of which Berkeleyans were fully cognizant.

—OAKLAND CALIFORNIA TRIBUNE—
December 4, 1935.

"SCHIPA AT CAREER'S PEAK THRILLS LOS ANGELES AUDIENCE"

At the singing peak of his career, Tito Schipa, prince of lyric tenors, returned to Philharmonic Auditorium last night holding an audience of 3,000 spell-bound with musical virtues—only the great can boast.—LOS ANGELES RECORD—October 30, 1935.

"SCHIPA CONCERT EVENT"

L. E. Behymer inaugurated his fiftieth year of residence and labor in Los Angeles with a jubilee concert last night by Tito Schipa. It was a celebration for "Bee" and something of a homecoming for Schipa. The audience was large, distinguished and in a receptive mood. Schipa was generous and was in fine voice.—LOS ANGELES TIMES—October 30, 1935.

MASON & HAMLIN PIANO

THE ORCHESTRAS: Toscanini Returns to the Philharmonic

HIGH in orchestral interest was the return of Arturo Toscanini, who once again was hailed as the New York Philharmonic-Symphony's chief conductor. His first program included two Italian works, a Cherubini Symphony being a "novelty." A later program brought the three "B's" and Robert Casadesu as soloist in the Brahms B Flat Piano Concerto.

Sir Thomas Beecham, before bidding farewell, introduced New York to a new symphony by Arnold Bax and played other English music and Mozart symphonies. He was again heard at the head of the Philadelphia men in one of their regular concerts in Manhattan.

A Concerto Grosso by Albert Stoessel and Frederick Jacobi's 'Cello Concerto, with Harry Fuchs as soloists, were highlights of a Juilliard Orchestra concert. Shura Cherkassky played the Tchaikovsky Concerto as soloist with the National Orchestra Association, and Hans Lange's Philharmonic Chamber Orchestra was heard again.

Philharmonic Audience Cheers Beecham
New York Philharmonic-Symphony, Sir Thomas Beecham, conductor. Carnegie Hall, Jan. 16, evening:

Norfolk Rhapsody, No. 1, in E Minor
Vaughan Williams
Symphony, No. 3.....Arnold Bax
Symphony in E Flat.....Mozart
Suite from 'The Triumph of Neptune'
Lord Berners

With the first measures of the Norfolk Rhapsody the visiting English conductor established a mood of intimacy between orchestra and audience that persisted un-

broken throughout the program. The rhapsody, heard here but once before, when Ossip Gabrilowitsch gave it with the Philadelphia Orchestra just five years ago, wove a spell of enchantment with its tonal atmosphere of the moors and fens of Norfolk enveloping the employment of various



Arturo Toscanini, Who Resumed the Baton of the Philharmonic-Symphony

folk-tunes of the district. There was a translucent beauty of tone under Sir Thomas's baton that also characterized the playing of the Bax symphony.

This last proved to be a composition of

great imaginative beauty, replete with melodic ideas of individual and haunting character. In fact, it seemed to have a superabundance of thematic material, with a resultant effect of diffuseness, as there are almost enough themes in it for two symphonic works. Formally it is fluid rather than orderly and compact, but its amazing melodic luxuriance and the luminous orchestration of its idiomatic dissonances made it an engrossing experience. Sir Thomas set forth the thematic strands with stereopticon sharpness of definition, and the possibilities of orchestral coloring were realized to the most infinitesimal gradation.

The Mozart has been given by many conductors but something new went into this performance, something indefinable, perhaps—a buoyancy of line, a subtle nuancing of phrase—that completely lifted the music from all contact with the earth. Especially lovely were the first movement and the Andante. Cheers were mingled with the applause that followed the performance. Then, to end a singularly well chosen program in a gale of merriment, conductor and orchestra entered wholeheartedly into the spirit of the witty ballet music composed by Lord Berners for Diaghileff's Russian Ballet. In the Polka the audience was startled when an unnamed baritone "planted" in the wood-wind section burst into 'The Last Rose of Summer,' while the Hornpipe wound up in such unbuttoned hilarity that the conductor slipped off the podium. The enthusiastic audience tarried to give conductor and players a rousing ovation. C.

Stoessel Gives Own New Work and Jacobi 'Cello Concerto

Orchestra of the Juilliard School of Music, Albert Stoessel, conductor. Solo-

ists, Ernest Hutcheson, pianist; Harry Fuchs, 'cellist. Juilliard Concert Hall, Jan. 17, evening:

Choral Prelude 'Ich ruf' zu Dir, Herr Jesu Christ'.....Bach
(Transcribed for Strings and Organ by Alexander Siloti)
Concerto Grosso for Strings and Piano.....Albert Stoessel
(First time)
Piano Obligato: Mr. Hutcheson
'Till Eulenspiegel's Merry Pranks'.....Strauss
Concerto.....Frederick Jacobi
(First time in New York)
Mr. Fuchs
Overture to 'Benvenuto Cellini'.....Berlioz

The extraordinary skill of the Juilliard Orchestra stands as one of this institution's most significant achievements to date. It reflects the highest credit on Mr. Stoessel, who has trained the organization from its inception as a string group. In this concert, therefore, the performances of the Strauss and Berlioz pieces were of a quality that was readily recognized as being thoroughly professional, both in approach to the task and in its execution.

Interest was centered in the two new American works, Mr. Stoessel's own Concerto Grosso receiving its first performance anywhere. It impressed the writer as the finest extended composition Mr. Stoessel has written to date, a work marked by fluency of worthy material and genuine mastery of the technique of writing. The movements include an Allegro energico, a richly scored Sarabande, a fetching Pavan and a jolly Introduction and Gigue. Like Ernest Bloch's work of the same name, Mr. Stoessel has used the pianoforte effectively as an obbligato, which is part of the instrumental texture, not a solo part. Mr. Hutcheson, to whom the work is dedicated, played it with distinction. The audience's response to the
(Continued on page 130)

GRAINGER

LOS ANGELES RECITAL, January 16, 1936

CRITICS UNITE IN PRAISE

GRAINGER PLAYS AND TALKS OF NOTED COMPOSERS (Headline)

Grainger is a familiar pianist to Los Angeles, but his concerts have been rare the last few years. His playing is anything but sensational, but if one goes over the roll call of concertizing pianists, it would be hard to find one who thinks more of his music and less of himself.

It was Liszt's transcription of the Bach Prelude and Fugue in A Minor which impressed the audience at the beginning of the program. The playing was clean and the tone resonant. It was a manly, strongly built Bach that Grainger gave.

—Isabel Morse Jones,
Los Angeles Times, Jan. 17, 1936.

ELITE AUDIENCE LAUDS GRAINGER (Headline)

Far away Australia spoke eloquently of her son, Percy Aldridge Grainger,

whose pianoforte recital was made more than ordinarily brilliant by the presence of many of our musically elect.

A little excerpt, an arrangement of Grainger's own, from an old English song by Dowland, was a little over a minute long and very captivating. Grainger's plain little talks before each number added much to the enjoyment of all.

—Carl Bronson,
Los Angeles Eve. Herald & Express,
Jan. 17, 1936.

John Dowland composed "Now, O Now, I Needs Must Part" for the voice and lute accompaniment some time at the close of the sixteenth century. Grainger's own treatment of the Dowland song was his second offering, and nicely done it was, being

this writer's favorite on the program.

—Harry Mines,
Los Angeles Illustrated Daily News,
Jan. 17, 1936.

GRAINGER STYLE PLEASES PHILHARMONIC (Headline)

Percy Grainger is not one to let tradition stand in the way of doing what he likes. He demonstrated this years ago . . . delighted thousands of listeners. His arrangement of the Dowland old English song for lute accompaniment, "Now, O Now, I Needs Must Part," was delightful.

Encores were demanded and given, and the concert was an unquestioned success both for the lover of exquisite music, and the thrill and sensation seeker as well.

—Florence Lawrence,
Los Angeles Examiner,
Jan. 17, 1936.



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"In Voice and Physique Recalling
TITTA RUFFO
in his Palmy Days"

Warren Storey Smith,
Boston Post

JEAN FARDULLI

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Dr. Glenn Dillard Gunn,
Chicago Herald & Examiner

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among his virtues ...
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Loudly applauded at the
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Edward Barry,
Chicago Tribune



Photo by De Barron, N. Y.

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N. M. J.,
"Boston Evening Transcript"

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"Washington Times"

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and resonant voice that
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Jessie McBride,
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FRENCH MUSIC AND ITS CREATORS SINCE THE WAR



Lipnitski

HENRY BARRAUD

By GILBERT CHASE

TOWARDS the turn of the century musical genius flowered abundantly in France. Such composers as Claude Debussy, Vincent d'Indy, Henri Duparc, Albert Roussel, Gabriel Fauré, Paul Dukas and Maurice Ravel were unfolding their powers and building up for their country an international prestige in the world of music rivaling that which it enjoyed in the realm of art.

This period may be regarded as representing the crest of a creative wave which carried French music—along with the arts of painting, poetry and sculpture—to a lofty height of significant achievement. It was as though the creative forces of the country, following the War of 1870, had gathered themselves in a supreme effort to express the genius of the race in a triumphant artistic affirmation before the next inevitable upheaval.

That upheaval, as everyone knows, came all too soon. And the upheaval was not limited to the four years of actual conflict that shook the world. Following the conflict of armed forces came the conflict of moral and social forces, the disintegration of values, the upheaval of accepted standards.

It was at this moment of disconcerting chaos that the musical limelight in France was cleverly captured by a group of young composers who realized that half-a-dozen persons shouting together can make much more noise in the world than any one person alone. Thus was founded the Armistice School, conspicuously represented by the group known as The Six, consisting of Honegger, Milhaud, Auric, Poulenc, Durey and Germaine Tailleferre.

'Six' Exert Little Influence

As a group, The Six did not really exert much influence on French music: they were not big enough for that. The biggest personality among them, Arthur Honegger, is not French, but Swiss. Moreover, by the time The Six had celebrated their "tenth anniversary" (which they did quite futilely and ostentatiously in a concert at the Théâtre des Champs-Élysées), it was obvious that Honegger had already transcended the limitations of the group and was striking out along a path of his own.

Milhaud, after his first period of jazziness, began to cultivate a facile and completely arid modernism (e.g., the opera (Maximilien)), and lately has taken up a more pleasing but nonetheless trivial manner of composition, as

Several Gallic Composers of Today Seen as Products of Social Chaos

exemplified in his recent concertos (for piano, and for violin).

Of the other members of the group, Durey was a nonentity; Auric remains insignificant; Germaine Tailleferre is pleasant but unimportant, and Poulenc, one of the youngest continues to parade his amiable inanities in the salons and concert halls of Paris while doing nothing to counteract the impression that he need not be taken seriously.

One year older than Poulenc, but of a less precocious talent, is Pierre-Octave Ferroud, who was born on Jan. 6, 1900, at Chasselay, near Lyons. He studied harmony and composition with the or-

ganelle Hindemith, and he has also been likened to Prokofieff. It is true that his modernism is modelled somewhat after that of Hindemith; he has the same pen-



Lipnitski

JEAN FRANÇAIX

ganist Edouard Commette, and later with Ropartz and Witkowski. Then he met Florent Schmitt, who thereafter guided his musical development.

Ferroud Work Heard in U. S.

In 1923, Ferroud established himself in Paris, where his early orchestral works, notably 'Au Parc Monceau' and 'Foules,' attracted favorable attention. His Symphony in A, a compact and forceful work, has been performed by various French orchestras. It was also heard in this country under the baton of Stokowski in 1932. Foules has also been performed here (by Mengelberg in New York, by Stock in Chicago, by Golschmann in St. Louis).

Ferroud has composed upwards of thirty works in a variety of forms. His pieces for piano include a 'Prélude et Forlane,' a Sonatine, and a set of 'Fables.' He has written songs to texts by Paul Valéry, Goethe and Jules Superville. His chamber music includes a Sonata in F for violin and piano, a Sonata in A for cello and piano, and a Trio in E for oboe, clarinet and bassoon. In addition to the works already mentioned, Ferroud's orchestral compositions comprise a Sarabande, a Serenade in F, a Suite from the opera-bouffe, 'Chirurgie,' and a work entitled 'Types.' His works for the stage include the one-act opera-bouffe 'Chirurgie,' and the two-act ballet, 'Jeunesse,' produced at the Paris Opéra.

Ferroud has been called a French



Manuel

HENRI MARTELLI



Lipnitski

PIERRE-OCTAVE FERROUD

chant for concise contrapuntal expression, the same polytonal inclinations, and a similar objective attitude. With regard to Prokofieff, Ferroud shares his sense of humor, his vivacity, his swiftness, and also, it must be said, his superficiality.

Mirrors Objective World

Ferroud is essentially an objective composer. He has a keen sense of observation and a knack of translating visual impressions into terms of sound. He is more concerned with the world about him than with the world within him. He relies on cleverness more than upon inspiration. In his shortcomings as well as in his qualities, he is typical of his age, and for that very reason is interesting.

The term "young" is a relative one, particularly when applied to creative artists. I do not find myself thinking of Poulenc, for instance, as a young



Alban

OLIVIER MESSIAEN

composer, although he was born in 1900, because it seems to me that his creative development has ceased. On the other hand, a composer like Henri Martelli, who is Poulenc's senior by five years, I am inclined to classify as "young" because his personality appears to be still unfolding, and it is reasonable to assume that he has not yet given the full measure of his talent.

Martelli, who was born at Bastia, Corsica, entered the Paris Conservatoire in 1912, studying theory and composition with Jules Mouquet and Charles M. Widor. His compositions include a three-act opera, 'La Chanson de Roland' (described as a "lyric poem"), a symphonic poem, 'Sur la Vie de Jeanne d'Arc,' a String Quartet and other chamber music, piano pieces, songs, and various orchestral works.

Koussevitzky Introduced Concerto

Two of these, namely the Concerto for orchestra, Op. 31, and the 'Assyrian Bas-reliefs,' were introduced to this country before they were heard in France. The Concerto, composed in 1931, was first performed by the Boston Symphony under Dr. Koussevitzky on April 22, 1932 (in Paris it was first played on Dec. 9, 1934, by the Paris Symphony, Monteux conducting).

The 'Assyrian Bas-reliefs' (Op. 27, composed in 1928), a set of four orchestral tableaux, were first performed by the Boston Symphony on March 14, 1930 (in Paris they were given by the Pasdeloup Orchestra on Feb. 16, 1935). This work, scored for full orchestra, has been praised for its remarkable evocative power. But the uncompromising modernism of Martelli's idiom does not appeal to all ears.

On Nov. 6, 1932, the Sunday afternoon audience which assembled to hear Georges Thill as soloist with the Paris Symphony in the Salle Pleyel apparently had strong objections to the performance of a new symphony by a young and unknown French composer. Pierre Monteux, who was conducting, held his ground manfully in face of the hostile and increasingly vociferous demonstration. But during the third movement he was obliged to interrupt the performance. Turning to the audience, he made a plea for silence, after which he was able to conclude the work in comparative peace.

An Exceptional Talent

It was thus that the twenty-year-old Jean Françaix made his bow to the French public as a composer. Discerning hearers at once recognized in him an exceptional talent. Françaix (born May 23, 1912) is the son of the director of the Conservatoire at Mans. At twenty he had already written more than thirty compositions, including five symphonies.

(Continued on page 209)



ESTELLE EDWARDS

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New York Herald Tribune,
December 31, 1935

"HIS MIGHTY ORGAN THRILLED HIS HEARERS"

Chicago American, October 31, 1935

**"HIS FINE ARTISTRY BROUGHT BACK MEMORIES OF THE GREAT EXPONENTS
OF GERMAN LEIDER WHO SEEM TO HAVE PASSED OUT OF EXISTENCE"**

Minneapolis Tribune, October 25, 1935

"A MAJOR THRILL. HE IS BEYOND QUESTION THE WAGNERIAN TENOR OF THE DAY"

Milwaukee Sentinel, December 19, 1935

**"HE SANG WITH A WEALTH OF LIGHT AND SHADE, SPLENDOR OF TONE AND SIGNIFICANCE OF
DICTION THAT WERE UNFORGETTABLE. EVERYTHING HE DID WAS STAMPED WITH AUTHORITY"**

New York Times, December 22, 1935

"A TREMENDOUS GOLDEN CLARION, UNSURPASSED AND UNEQUALLED ON THE PRESENT DAY STAGE,,

San Francisco Chronicle, November 7, 1935

"THE JOY OF LIVING WAS IN THE VOICE, FLOATING IN EXQUISITE PIANISSIMOS, RISING TO THRILLING CRESCENDOS"

San Francisco Call-Bulletin, November 8, 1935

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The simple facts are better than superlatives, for superlatives are easily abused. Fact one, then, should be the sheer magnificence of the voice itself considered as a musical instrument. It is a contralto of stunning range and volume, managed with suppleness and



LAWRENCE GILMAN
N. Y. Herald-Tribune

No one can see and listen to Miss Anderson for two minutes without realizing that one is in the presence of an artist of extraordinary devotion, intensity, and self-effacement.



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N. Y. Times

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Olin Downes, NEW YORK TIMES
January 20, 1936

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NEW YORK POST, January 20, 1936

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WASHINGTON POST, January 23, 1936

"A master of his instrument with but few compeers. That mastery alone would entitle him to distinction were it not ennobled by his interpretative profundity and subtlety."

NEW YORK AMERICAN, January 20, 1936

"Super-art on the cello."

MINNEAPOLIS JOURNAL, January 10, 1936

"In musicianly insight, wealth of equipment and quality of tone, he stands unexcelled."

WASHINGTON HERALD, January 23, 1936

"A cellist whose richness of tone and inspired interpretations brought forcibly to mind the great Casals at the height of his powers. He plays the cello like a great violinist."

WASHINGTON STAR, January 23, 1936

"Under his hands the cello gives out its soul with infinite shadings, revealing its heights and depths as guided by this master."

ST. PAUL PIONEER PRESS, January 10, 1936

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POUGHKEEPSIE EAGLE NEWS, January 18, 1936

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"Miss Fisher did not take long to prove herself a welcome addition to the Metropolitan troupe. For the pathetic little Japanese heroine she is of the right physical type and her acting was truly expert. Still it was as a singer that she excelled. Her voice is a fresh and youthful soprano. Sound musical instincts and admirable schooling were indicated not only in the tone production, but in the singer's skillful phrasing, her uncommon command of nuance, her finish of detail."

New York Times

"Miss Fisher showed what could be done by a young artist who has a fresh youthful voice, well employed, intelligence, sincerity and ambition. She appears to be not only a singer but a serious musician. All the detail of a part that asks an unusual degree of nuance and contrasts was contrived thoughtfully and not in a merely imitative way."

New York Herald Tribune

"Her singing told of a good vocal quality, and a volume of tone well under control. Miss Fisher showed ability to employ tonal dynamic shading advantageously and her interpretation of Butterfly was unusually well thought out and intelligently realized. It showed originality and independence."

New York Journal

"Her Butterfly was well sung, with great delicacy and sensitive feeling."

New York American

"Her voice is youthfully fresh. Her tones are clear and bright. Her singing has much musical intelligence. She received every mark of favor from the audience."

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—GLENN DILLARD GUNN, *Chicago Herald & Examiner*, November 3, 1935.

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"A debut that will lead to greater successes. Her interpretation was magnificently effective from the dramatic side and almost equally effective from the vocal point of view."—*San Francisco Chronicle, December 3, 1935.*

EUROPEAN OPERA CRITICISMS

"Of vocal excellence, a talented actress, temperamental, beautiful, she aroused enthusiasm. One would enjoy hearing and seeing her again!"—*Vienna Tageszeitung*

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EIDE N

PRIMA DONNA SOPRANO METROPO

Outstanding Achieve

IN CONCERT

In a long and taxing program Mme. Norena proved to the obvious satisfaction of the audience and to this listener in particular that she is an artist possessing a lovely voice of ample range and power, a commanding authority, a fluent and distinctive technic and a fine capacity for penetrating into the heart of a song.

DICTION CRYSTAL CLEAR

Whether in Italian, German, French, English or Norwegian, Mme. Norena's diction was always crystal clear, her pronunciation excellent. Her intonation was always perfect and at times her voice sounded as though it might have been that of a melody-carrying instrument as it soared out over the harmonic structure.

As eminent examples of her offerings in Italian, Mme. Norena's reading of Handel's "Ritorna O Caro," for its long, beautifully sustained legato, and Pamina's aria from Mozart's "Magic Flute," for its sensitive and restrained expression, were outstanding.

The German group brought forth such finished performances as Hugo Wolf's "Schlafendes Jesuskind," rendered with deep fervor, and Schubert's "Wohin"—repeated—light, delicate and smooth. Liszt's "Ah, quand je dors" she communicated sensuously and with an effective contrasting of *mezza-voce* and full voice. Debussy's "Mandoline," the other conspicuous representative of the French group, glistened.

OBLIGED TO REPEAT TWO SONGS

Mme. Norena was obliged to repeat two songs by Sinding, "Sylvain" and "I Seraillets Have," and also "In the Springtime," by Pierre Luboshutz, her piano accompanist.

Other composers on the program were Verdi, Gretchaninoff, Rachmaninoff, Grieg and Alnaes. Besides, there were several encores, one of which, a Norwegian echo song, full, difficult coloratura, she delivered with accomplished execution. Incidentally, this song was a favorite of Jenny Lind's.

Mr. Luboshutz provided technically accurate and artistic piano accompaniments.

—R.C.B., *New York World-Telegram*, Jan. 13, 1936

"Traviata" came to the Metropolitan to entertain a holiday audience last night. In a sense it was a performance of historic significance because Eide Norena, sang the role of Violetta for the first time here. Fifty years ago, and not since then, another Scandinavian diva sang the role. She was Christine Nilsson, who succeeded to the vocal crown of Jenny Lind, the original "Swedish nightingale," and made history in the first years of the Metropolitan and even earlier than that.

Mme. Norena makes a delightful heroine for "Traviata," her voice flexible and lightly used in decorative passages, and taking on a warmer hue for more dramatic

Ovation to Eide Norena (Headline)

... A large audience congregated for her concert and gave her a reception that waxed in enthusiasm as the evening progressed. After each song there was an excited outburst of applause, and sometimes a bravo. The battle appeared to be won from the beginning. The soprano is, of course, a singer of large experience and wide background. She knows the traditions of the opera house and the concert platform. She has poise and authority—add to these qualities a voice of pleasing timbre and a program of music by Handel, Verdi, Mozart, Donaudy, Wolf, Schubert and varied songs in French and Scandinavian, and there are reasons enough for Miss Norena's conquest. The air of easy command over program and audience prevailed at last night's recital. ... Miss Norena knows how to produce the voice with delicate shading of tone and color. She can toss off a song like Schubert's "Wohin" in an interpretation that ripples with laughter and repeat it, at the audience's behest, in the same fashion. She can communicate an aria like Pamina's in Mozart's "Magic Flute" with a lyricism that is in keeping with the composer's style.

—*New York Times*, Jan. 13, 1936

... she had the legato smoothness for pleasurable projection of flowing melody—tones were of attractive quality.

—*New York Sun*, Jan. 13, 1936

... In this field where musicianship and taste must be frankly revealed, minus the tremendous support of an opera orchestra, Mme. Norena gave a attractive disclosure of her lyric ability—interpretative sense of exceptional appeal.

—*New York American*, Jan. 13, 1936

... matured taste and musical sensibility—natural temperament.

—*New York Post*, Jan. 13, 1936

Was heard in recital at Town Hall by a capacity audience. She ingratiated her listeners by her charming stage manner and unpretentious and artistic singing.

—*Brooklyn Eagle*, Jan. 13, 1936

There was much beautiful singing, notably in Schubert and Wolf songs. She captivated her audience. ...

—*New York Journal*, Jan. 13, 1936

... her singing deserved high praise ... clarity and evenness of tone and musicianly, fluent production—the Mozart aria, sung in Italian, was one of her best accomplishments in regard to tone, expressiveness and style ... a very well attended and ardently applauded recital.

—*New York Herald Tribune*, Jan. 13, 1936

Mme. Norena's voice and personality have an attractive freshness and vitality. Great dignity and simplicity mark both her manner and her singing. Her voice, a powerful lyric, is equal to the demands of music in both the intimate field of the song and the bolder field of lyric opera. Holding her audience with the fine intelligence of her art, she did many things of a high order—stirring results—extraordinary breath control ... Debussy's "Fantoche," the singer made richly atmospheric, and Faure's "Claire de Lune" interestingly vaporous of mood ... much admired and applauded by the audience she sang Thrane's "Echo Song" as an encore, with crystal clarity.

—*Pittsburgh Post Gazette*, Nov. 25, 1935

Repeating her triumph of last season, she sang a delightful program in that brilliant style which is peculiarly her own. Mme. Norena has at her command a high degree of technical skill, which is all the more striking because of the way in which she bends it to the special requirements of each song ... her performance attains an unusual variety and almost every song is remembered as a complete and shining thing ... Mme. Norena rose to splendid heights, with a purity and crystal-clearness of tone heard all too seldom on the concert stage. Rachmaninoff and Rimsky-Korsakoff emphasize the versatility and unassuming virtuosity of the singer, and the program closed with a group of Norwegian songs doubly desirable because of their inherent charm and novelty. "Sylvain," by Sinding, was repeated by demand.

—*Baltimore Sun*, Dec. 17, 1935

IN OPERA

moments. She looks the part, too, which helped much to bring about her real success with the audience last evening.

—*New York Journal*, Dec. 26, 1935

Becomingly gowned in accordance with the fashions of the Louis-Philippe period, she followed in her acting

of Violetta the graceful and distinguished tradition of the original dame aux camelias. She did some really exquisite singing ... in the "Dite alla giovane" one realized how fine a vocalist she is.

—*Pitts Sanborn*, *New York World Telegram*, Dec. 26, 1935

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NORENA

LITAN AND PARIS GRAND OPERA

vements Acclaimed

EIDE NORENA GIVEN TWELVE CURTAIN CALLS

Eide Norena, soprano, captivated her audience. Gifted with a voice of unusual quality and color, combining a warm lyric soprano with a coloratura of crystal clarity and dramatic interpretive powers, Mme. Norena presented a program of 20 offerings which proved that she is as much at ease in the familiar realm of song as in the broad sphere of opera. The program was climaxed by the Aria from "La Traviata" which proved her rare combination of voice, technique and artistic feeling. Her full and luscious tones, perfectly pitched, resounded through the auditorium and held the audience spellbound.

—Bradford (Pa.) Era, Jan. 17, 1936

EIDE NORENA THRILLS LARGE AUDIENCE WITH HER BEAUTIFUL VOICE

Eide Norena enthralled a large audience with the clear, rich beauty of her magnificent voice . . . Norena, who is quite celebrated for her enormous concert repertoire, had selected as her second group offering four Schubert compositions which were exceptionally beautiful . . . exhibiting to a very fine degree the singer's marvellous enunciation and deep feeling.

—Wheeling Intelligencer, Nov. 26, 1935

It is not often that audiences here are privileged to hear a singer who combines vocal accomplishments with musicianship, interpretative sense and ability to build a program worthy of high art concept. Such, however, is Mme. Norena, who showed herself master of these elements, thereby establishing herself in the affections of her listeners and winning merited success . . . delightful vocal line, finished technique, and a fine restraint that uncovered the inmost tonal beauties of her work. Mme. Norena proved a worthy disciple of Lieder projection—a trait too infrequently found in operatic divas in recitals . . . sang with spontaneity, happily blending musical and textual values in a manner that produced significant results.

—Pittsburgh Press, Nov. 25, 1935

. . . tonal color—sympathetic feeling for the dramatic significance of the part. Her interpretation combined refinement of style and a well-guided temperament in the scene of tense dramatic import.

—New York American, Dec. 26, 1935

Eide Norena as Gilda in "Rigoletto," in fine voice uttering her lines with pulsating youthfulness contributed another of her accomplished characterizations at the Metropolitan last night. She gave the words of "Caro Nome" with genuine feeling and significance.

—New York World Telegram, Jan. 23, 1936



"THE GREATEST SINGING OF THIS OR ANY OTHER SEASON"

Chicago Herald and Examiner, December 6, 1935



SOPRANO

R I A G I N S T E R

"The first pronounced success of the season."—New York Times, Nov. 4, 1935.
 "Nothing more could be desired. Splendid vocal and interpretive gifts."—Cincinnati Enquirer, November 20, 1935.

"One seldom hears a more thoroughly satisfying recital so delightfully sung."—Montreal Star, October 25, 1935.

"The voice of a Valkyrie and the technique of an early Schumann-Heink."—Baltimore News, November 16, 1935.

"Breathtaking effectiveness and beauty. An absorbing afternoon."—Chicago Daily News, December 10, 1935.

"Superfine cello playing by an artist who is also a masterly musician."—San Francisco News, January 10, 1936.

"AUDIENCE THRILLED BY YOUNG CELLIST (Headline) Achieved a personal triumph."—St. Louis Globe Democrat, January 4, 1936.

"Violoncellist extraordinary. A magical performance. She accomplished the complete subjugation of a large audience and had them clamoring for more."—Los Angeles Times, December 13, 1935.

"One felt at every moment the force of her personality, the youthfulness of her inspiration and above all her superb command of her instrument."—Cincinnati Post, November 23, 1935.

"Provided one of the exciting events of the musical season. One understood why Garbousova has become an international star."—San Francisco Chronicle, January 10, 1936.



"ONE OF THE RARE CELLISTS OF OUR TIME"—Boston Transcript, November 10, 1935

G A R B O U S O V A

"She commanded a really heroic tone, a tone which in these days of pianistic miniature is rarely even attempted, and which set some of us wondering whether Rubinstein and Liszt hadn't played like that."—New York World Telegram.

"A quite incredible virtuoso technique and a virtuoso temperament which on several occasions swept her audience from its feet."—New York Times.

"Touched with a power almost supernatural."—Detroit Times.

"A slender, blond Viennese, playing a man's size program and producing the most dazzling results imaginable."—St. Louis Star Times.

P O L D I M I L D N E R

Management • NBC ARTISTS SERVICE • RCA Building, New York • GEORGE ENGLES, Managing Director

"LHEVINNE EARNs ROMAN TRIUMPH"

Chicago Tribune, December 13, 1935

NEW YORK
Carnegie Hall Recital,
October 27, 1935

"Brilliant playing in the grand manner. Lhevinne has long since made himself an international reputation."—*New York Times*.

"A virtuosity that is unconscious of its splendor, whose sole aim is to realize the content of the music."—*New York Post*.

"OVATION FOR LHEVINNE (Headline)—No matter how many young pianistic meteors shine in the skies of success, certain familiar stars blaze on with undiminished brilliance. One of them is Lhevinne."—*New York American*.

"The crown of great piano playing can be worn by few with better grace or reason. Carnegie was packed to the doors."—*New York Journal*.

CHICAGO

Soloist with the Chicago Symphony Orchestra

"As fluent, as polished, as masterful and as beautiful as any music making with which Chicago is acquainted. Passages of breathtaking superiority. An innate musicianliness second to none among living musicians." —*Eugene Stinson, Chicago Daily News, December 13, 1935*.

"Such an ear-filling exhibition of virtuosity as Orchestral Hall has seldom had. Lhevinne is one of the first pianists of our day."—*Edward Barry, Chicago Tribune, December 11, 1935*.

JOSEF and ROSINA LHEVINNE

Recitals for Two Pianos

"Two piano interpretations of a homogeneous character seldom encountered in this field." —*New York Herald Tribune*.

"Some of the most beautiful piano playing this city has heard in the last two decades was offered to a capacity audience by Josef Lhevinne and his wife, Rosina." —*Detroit Evening Transcript*.

Management: NBC ARTISTS, 30 Rockefeller Plaza, RCA Bldg., New York
(Baldwin Piano)





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ELISABETH

RETHBERG

LATEST NEW YORK RECITAL

Town Hall, December 8, 1935

"An artist long famous for her mastery of singing. Now an interpreter who makes the voice the vehicle of poetical and dramatic expression. Mme. Rethberg gave one of the most interesting programs she has offered in this city. The singers with Madame Rethberg's capacities are few."—Olin Downes, New York Times.

"Well nigh flawless tonal production of a limpid soprano—emotional warmth. A haunting mezzo-voice."—New York Herald Tribune.

"She was in the best of voice, fresh silvery quality and every tone obedient to her artistic bidding. She was a source of full delight to fastidious listeners."—Leonard Lieblich, New York American.

"This was easily the best recital of Madame Rethberg's career. Skill as a vocalist, intelligence, musicianship—compelling eloquence."—New York Sun.

"One of the most satisfying vocal exhibitions heard so far this season. Hers is a voice of limpid beauty, strong in texture, extensive in range, happily placed. Madame Rethberg's spirit shines thru her lovely singing. Touchingly simple and beautifully expressive."—Samuel Chotzinoff, New York Post.

"Her lovely voice so crystalline in its purity seemed to bubble forth with an endless spring of tone. It was the kind of singing all would emulate but few reach."—Henrietta Weber, New York Journal.

VICTOR RECORDS

SAMPLE PROGRAM

I
 DUET: Bei Männern welche Liebe
 DUET: La ci darem la mano ("Don
 MISS RETHBERG

II
 Alma Mia
 Lasciatemi Morire
 Che fiero costume
 MR.

III
 Der Naussbaum
 Auf dem Kirchhofe
 Staendchen
 MISS

IV
 An Old Love Song
 Trouble
 Shepherd, see thy horse's foaming mane
 MR.

V
 To a Wild Rose
 Jamie, come try me.....
 Spring fancy
 MISS

VI
 DUET: Piu tranquilla l'Alma Sento

Management
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Season 1936-37

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AND PINZA

for JOINT RECITAL

Fühlen ("The Magic Flute")...Mozart
 Giovanni").....Mozart
 AND MR. PINZA

.....Handel
Monteverde
Legrenzi
 PINZA

.....Schumann
Brahms
Strauss
 RETHBERG

.....Arranged by A. Walter Kramer
Robert MacGimsey
Oley Speaks
 PINZA

.....MacDowell
Hans H. Wetzler
John Denmore
 RETHBERG

("Forza del Destino").....Verdi

RCA Building
 New York

LATEST NEW YORK RECITAL

January 26, 1936

"Exceptional voice. Proved impressive on the recital platform. Flexibility and general volume of tone associated with notable finesse and variety of shading. American songs effectively sung."—New York Herald Tribune.

"A genuine basso cantate admirably suited to the concert hall. His legato was remarkable—his voice and training cause him to rejoice in song. His voice has great natural beauty, velvety texture."—Olin Downes, New York Times.

"He possesses a rare command of color which he applies with sure artistic instinct. Fine voice and dignified art.—New York American.

"It was a beautifully sung recital. Consummate art. He has the upper range and quality of a baritone."—New York Evening Journal.

"Loveliness of quality, subtlety of phrasing, effective pianissimo, eloquent singing, harmonic texture of magnificent richness."—New York Sun.

"A group of Handel-Monteverde was sung with every attention to vocal beauty and to the demands of the classical style, among which is to be numbered emotional restraint, a feature not ordinarily fostered in opera houses. Impressive vocally and musically."—Samuel Chotzinoff, New York Post.

RUDOLPH SERKIN

Pianist



This season's
triumphs included
appearances in

FRANCE
BELGIUM
HOLLAND
SWITZERLAND
AUSTRIA
POLAND
RUMANIA
Etc., Etc.



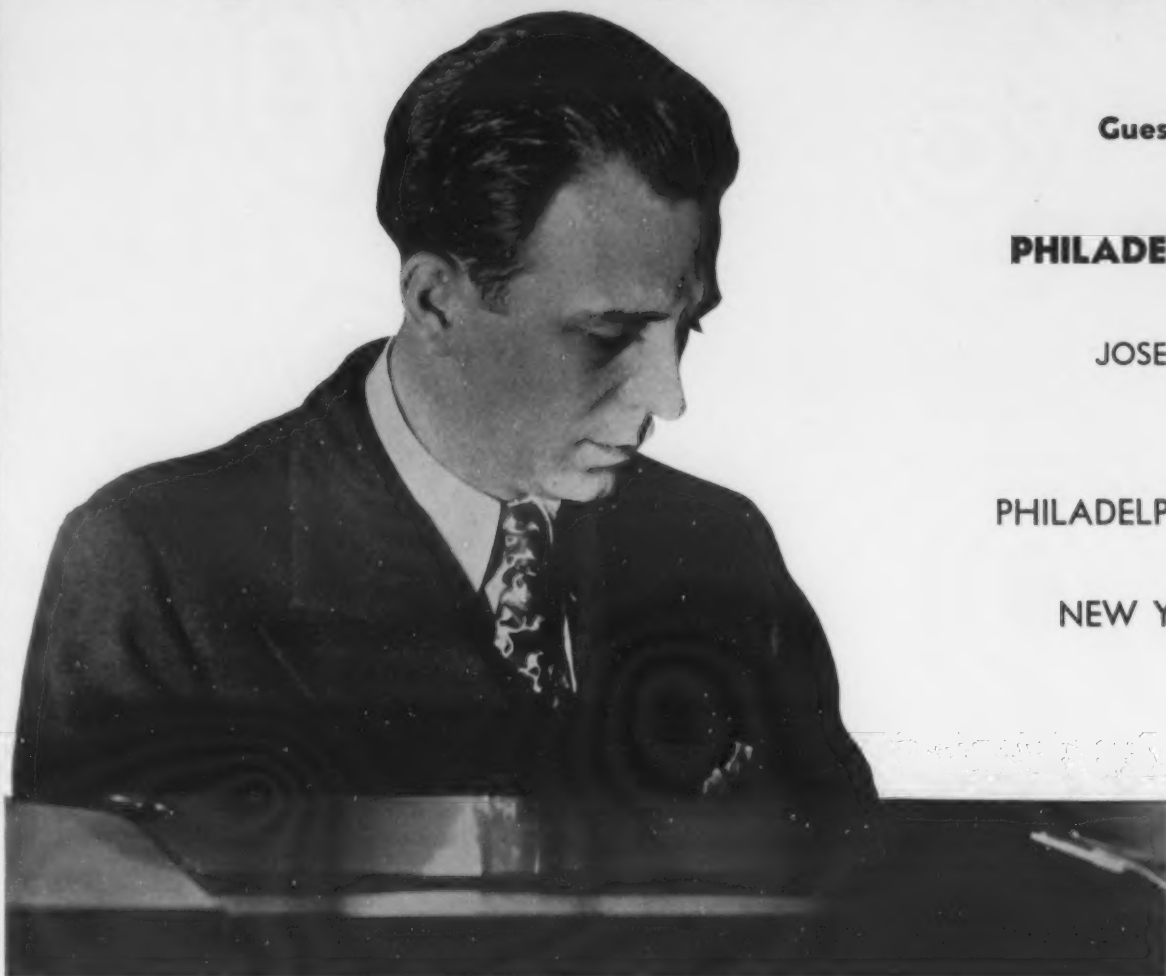
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José ECHANIZ



Guest Artist with the

PHILADELPHIA ORCHESTRA

JOSE ITURBI Conducting

PHILADELPHIA—MARCH 6, 7, 10

NEW YORK—MARCH 17

MANAGEMENT

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KOLISCH QUARTET

KOLISCH, First Violin
LEHNER, Viola

KHUNER, Second Violin
HEIFETZ, Cello

"A PHENOMENAL ENSEMBLE." —*Olin Downes, N. Y. Times*

"The quartet is unique and will unquestionably rank with the great ensemble groups in the whole history of music."

—*Eugene Stinson, Chicago Daily News*

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Personal Representative: PAUL BECHERT

"BEVERIDGE WEBSTER

WAS A FURORE. HELD THE LARGE AUDIENCE ENTHRALLED"

Pittsburgh Press, December 7, 1935

NEW YORK

"His tone had an exceptional degree of song and sonority. A marked and auspicious talent, a well developed and exceptionally dextrous technique, a command of fine points of dynamic shading."—*New York Herald Tribune*, January 22, 1936.

"Effortless fluency, sense of proportion, fire and bravura."—*New York Times*, January 22, 1936.

"His qualities of sensitive musicianship, poetic feeling and polished interpretation were to the fore. He stirred his listeners."—*New York Evening Journal*, January 22, 1936.

"A rare musician, a brilliant technician."—*New York American*, January 22, 1936.

"A performance of notable beauty."—*Brooklyn Eagle*, January 22, 1936.

BOSTON

"Mr. Webster came off triumphant. A musician of intelligence and taste."—*Boston Globe*, December 31, 1935.

"A magnificent performance. Vigor and refined lyricism."—*Boston Transcript*, December 31, 1935.

"An artistic performance. It will be a pleasure to hear him again."—*Boston Herald*, December 31, 1935.

PITTSBURGH

"A brilliant exploit of technical attainment that stirred the audience to salvos of applause. Called out a dozen times. A dazzling display of pianism."—*Pittsburgh Press*, December 7, 1935.

"A bewildering velocity, clarity and fund of color, power, delicacy and elegance make us marvel at his music. I doubt whether there is a pianist before the public today with a finer technique."—*Pittsburgh Sun Telegraph*, December 7, 1935.

MONTREAL

"An outstanding pianist. A recital which for musical worth must rank among the most significant of this season. His way of playing is new and refreshing—deeply satisfying."—*Montreal Gazette*, November 22, 1935.



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RCA Building
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Managing Director

Barcelona Awaits Music Festival



Perez DeKozas

The International Jury, Meeting in Barcelona to Choose Programs for the Fourteenth Festival of the International Society for Contemporary Music Includes, Left to Right: Anton von Webern, Austria; Boleslas Woytowicz, Poland; Prof. Edward J. Dent, president, from England; Ernest Ansermet, Switzerland, and J. Lamote de Grignon, Spain

BARCELONA, Feb. 1.—This city is to be the scene from April 18 to 25, of the fifteenth festival of the International Society for Contemporary Music, founded in 1922 in Salzburg. The Orfeó Catalá, the Pablo Casals Orchestra, Orquesta Filaharmónica de Madrid and the Banda Municipal de Barcelona and other major musical entities of Spain will participate in the programs, to be announced shortly by the International Jury, which has just concluded its preliminary sessions here.

The Jury was nominated at the assembly held in Prague last September and is composed of Ernest Ansermet, formerly director of the Ballets Russes in the regime of Serge Diaghileff; J. Lamote de Grignon, conductor of the Banda Municipal of this city and representative of the Catalán section of the S. I. M. C.; Anton von Webern, disciple of Schönberg and Boleslas Woytowicz, young Polish composer, and Professor Edward J. Dent, president. The Jury will have the task of examining 150 scores submitted from the sections representing eighteen countries of the Old World and the new and including the United States, Soviet Russia, England, Spain and Japan.

Concerts of Old Spanish Music

Simultaneously with the modern music festival there will be held a series of concerts of ancient Spanish music, chiefly of a liturgical character, under the aegis of the Orfeó Catalá, the Escolania, of Montserrat and diverse instrumental units.

Professor Dent, president of the society and one of the faculty of the University of Cambridge, will shortly announce the programs, both modern and ancient, to be presented in conjunction with the congress.

Two new chorales to a Catalan text, and six instrumental novelties, in the form of sardanes, or dances of the Catalonian foothills of the Pyrenees and the Costa Brava, were presented in the annual New Year's concert of the Orfeó Catalá, Barcelona's great choir, under the baton of its conductor, Millet.

The new vocal works, following a program of eleven a cappella offerings, had the support of the group of eleven instruments traditionally employed for the sardanes. They were 'Dues cançons

populares catalanes,' of Pérez-Moya, and 'De cara a l'avenir,' of Pujol. Not less interesting was the presentation of the Pérez-Moya offerings—'El comte Arnau' and 'El bon caçador,' each distinguished by the prevalence of dissonances.

The sardanes, by Comella, Josep Serra, Samper, Lambert, Enric Casals and Pujol, were so cleverly scored as to be devoid of much of the monotony that usually marks this form of dance music. The instrumentalists, with but one stringed medium, a bass viol and four players of reeds and brasses of a type known only to the Pyrenees regions proved to be adequate for the support of the huge Orfeó choir, due to the volume and intensity of tone of the native instruments.

H. C. P.

BOSTONIANS ON VISIT

Symphony Plays Beethoven and Sibelius in Philadelphia

PHILADELPHIA, Feb. 5.—The Boston Symphony made one of its infrequent Philadelphia appearances on Jan. 8 in the Academy of Music. Serge Koussevitzky who conducted, offered one of his two-symphony programs:

Symphony No. 3, 'Eroica'.....Beethoven
Symphony No. 2 in D.....Sibelius

The readvent of the Bostonians was marked by great interest and enthusiasm and the Academy was virtually filled to capacity. Since discontinuance of monthly visits fourteen years ago the Boston Symphony has been heard here only three times, in 1925, 1926 and 1928; the first and third under the auspices of the Philadelphia Forum, William K. Huff executive director, which had the honors of sponsorship for the notable current concert.

The modelling of the superbly delivered 'Eroica' gave Beethoven qua Beethoven, the elucidation and combination of the themes being exceptionally clear. The Sibelius, less familiar, with its many deviations from accepted symphonic forms, had all its power projected in a masterly presentation which preserved intact the characteristics of the highly individual composer. Band and leader received a tumultuous ovation.

W. R. M.



Acclaimed in Vienna Recital

FLORA COLLINS

Mezzo Soprano

NEUE FREIE PRESSE, Dec. 17, 1935:—

Flora Collins: a fascinating personality on the concert platform. She knows and can do so much; has at her command four languages (English, French, German and Italian) which she sings in equally faultless manner. She boldly differentiates between the various national styles, and is above all so sensitive a singer and so cleverly distributes light and shade that every song and every aria is raised to its own sphere of expression. Her voice has character and variety of modulation. At one moment one thinks one is listening to a high mezzo, at another to a soprano of wide range. This quality which is particularly important in Bach, was also equally noticeable in songs serious and gay by Schubert, Rossini, Massenet, Respighi, Reynaldo Hahn and Arnold Bax. One other quality Flora Collins possesses to a marked degree: an excellent command of diction which, as a means of dramatic expression, gives a plastic line to all her declamation. In Gerald Moore she had the support of an uncommonly reliable, musical and able accompanist. The applause was enthusiastic and well-deserved.—R.

VOLKSZEITUNG, Dec. 18, 1935:—

A distinguished art and a distinguished audience surprisingly came together in the Kleiner Musikvereinssaal, for the appearing artist, Flora Collins, is quite a new-comer to Vienna. A mezzo-soprano voice, not large but resonant, melodious and well-trained, was, by virtue of fine lyrical talent and obvious intelligence, effectively used throughout a programme of arias and songs in five languages: English, German, French, Italian and Spanish. And each time Flora Collins conveys the appropriate character of each song according to its language, so that her programme presented a special wealth of variety. She ranges from Bach and Schubert to Rossini, Bax, Rubbra, Poulenc and de Falla, and in every item she has something polished and attractive to offer. The singer was accorded an unusual reception in which her very efficient accompanist Gerald Moore rightly participated.

DIE STUNDE, Dec. 19, 1935:—

She is brilliantly trained, and her pleasing voice, which responds in every register to the most exacting demands, fully justified her reputation. The range of her intelligence is indicated by the wide choice of her programme, which progressed from Bach to de Falla.—Dr. Paul Stefan.

LONDON RECITAL, NOV. 17, 1935

ERNEST NEWMAN IN LONDON SUNDAY TIMES,
Nov. 17, 1935:—

The evening before, Miss Flora Collins had given us some really beautiful tone, and shown considerable gifts of interpretation in a programme that ranged from Bach to Bax. Two of the loveliest of Schubert's songs were exquisitely done. She was equally convincing in mental spheres so remote from each other as Bach's "Komm' süßer Tod," and Massenet's "Les Larmes," and she had the right musical understanding for Bax's fine "Christmas Carol," with its curious intricacies of harmonic line that remind us of the lettering in some medieval missal, and in a clever setting of Mary Webb's "In Dark Weather" by Edmund Rubbra.

For England

Management: Wilfrid Van Wyck
25 Haymarket St., London S.W. 1

For the Continent

Ned. Concert-Bur. J. Beek
The Hague, Holland

HOME, Sweet



For Lawrence Tibbett It Means a Chance to Clean His Gun
and Get His Boots Muddy on His Connecticut Farm



For Lily Pons, an Opportunity to Assort—and
Gloat Over—Her Amusing Collection of Little
Boxes



For Gladys Swarthout, Restful Moments When
She Can Try Out New Music for the Films,
Concerts or Opera



For Helen Jepson, Solitude, a Comfortable
Chair and Perusal of an Opera Score

HOME!



For Grace Moore, a Tranquil Afternoon with Her Husband, Valentin Parera, in the Luxuriant Garden of Their Villa in Mougins, Alps Maritime



For Kirsten Flagstad, That Only Quiet Hour of Any Day Even if It Be on Tour—Breakfast



For José Iturbi, a Trip to the Beach near His Orange Grove in Valencia, with His Little Niece and the Gardener's Boy Who Acts as Her Nurse. The Donkey's Name is Olga



For Jascha Heifetz, the Companionship of Rare Violins. He Compares the One He Uses Today with the Tiny Instrument He Played as a Boy in Russia

COMPOSITIONS BY WERNER JOSTEN

CONCERTO SACRO

(For Piano and String Orchestra)

Performed by Boston, Philadelphia, Cleveland, Cincinnati

Symphony Orchestras

Juilliard and Eastman Schools of Music and others

(C. C. Birchard & Co., Boston)

SERENADE FOR ORCHESTRA

Chautauqua and Cleveland Symphony Orchestras

JUNGLE

(Symphonic Movement)

Boston, Philadelphia and Chicago Symphony Orchestras

(Associated Music Publishers, New York)

ODE FOR ST. CECILIA'S DAY

Cantata for Soprano and Baritone Soli, mixed chorus
and orchestra

WORCESTER MUSIC FESTIVAL

(G. Schirmer, Inc., New York)

COMPOSITIONS TO BE GIVEN THIS SEASON

JOSEPH and HIS BRETHREN

(Ballet Pantomime)

First Performance—JUILLIARD MUSIC SCHOOL. Mar. 9

ENDYMION (Ballet)

Boston Symphony Orchestra

SERENADE FOR ORCHESTRA

Hartford Music Festival, Feb. 9

STRING QUARTET

League of Composers—Pro Arte Quartet, April 4

Gordon String Quartet, April 8

(Associated Music Publishers, New York)

Jean Fardulli, Baritone-Impresario, Plans Greek-American Entente

Hope to Make Athens a Musical Centre Is Expressed by Singer- Manager, Who Aims to Present American Artists

IN view of present-day movements in the direction of internationalism, it is not strange that the idea be carried into the field of opera. Not that most opera companies have not always been a heterogeneous collection of indi-



De Barron
Jean Fardulli, Baritone and Impresario of Athens Opera, is Active in Hellenic Musical Movement

viduals, but in the case of the Greek capital, a company was brought from France to give French opera entirely. Now Jean Fardulli, the Greek baritone who is also the impresario of the Athens Opera, is planning to have a number of American artists sing there.

"The theatre in general and opera in particular have had a difficult time in Greece," said Mr. Fardulli. "The conquest of Constantinople by the Turks put an end to the old Greek drama. The first theatre in Athens, that is, the theatre in the modern sense of the word, was built in 1835. It was a most primitive structure, not very different from the theatre of Shakespeare's time. Later, a better one was built, but opera was given entirely by a visiting Italian company. There were no Greek artists and there was comparatively little local interest in either drama or opera.

The Neo-Greek Theatre

"Not until 1889 was there any musical aspect to the Neo-Greek theatre. Since then, the movement has been marked and rapid. Athens now has four conservatories and a National Orchestra of which Dimitri Mitropolous is the conductor. Every Greek family throughout the country numbers a musician among its members and there are many fine voices. I may mention among these a young bass named Moschanos, who has been called the 'Young Chaliapin.'

"Being an opera singer, I am vitally interested in that phase of music in Greece. I did my studying in Italy and

in France. In Paris I made the acquaintance of Sir Basil Zaharoff, who has been much in the public eye recently, and he was my patron, helping me to complete my studies. I sang at the Opéra-Comique in Paris, in Marseilles, Bordeaux, Lyons, Brussels and Liège. As you know, I have been appearing this season with the Chicago City Opera Company, in leading roles in 'Carmen,' 'La Traviata,' 'Faust,' 'Aida' and 'Thaïs' and in a special performance of 'Tosca.' I have also made concert appearances and will make a number more both in the United States and Canada before returning to Greece.

"I hope to make Athens a musical centre. There is no reason why it should not be. The climate is ideal and interest in opera seems to have been awakened. The French company which I brought gave twenty-seven performances and two concerts with capacity houses of 3,000 in every case. We gave the first performance in Greece of Saint-Saëns's 'Samson et Dalila.' Another achievement was an outdoor performance of a Greek work in the stadium at the foot of the Acropolis with a chorus of 300 and 3000 persons in the pageant, which was witnessed by 35,000 persons.

"We give operas each in its own tongue as you do in New York and incidentally, Athens is the only city in the Balkan peninsula which does so. I hope to establish an artistic entente between America and Greece and to have many American singers appear in Athens under my aegis. Greece is very grateful to America for unearthing so many of its historic ruins. The theatre in Greece is not half dead; it is rather half alive and I am doing my best to make it altogether so. Perhaps American artists may be able to aid me in this!"

J. A. H.

CITY SONG CONTEST

Rules Announced for \$2,000 Competition
Sponsored by ASCAP

The American Society of Composers, Authors and Publishers has offered a prize of \$2,000 for the winners of a competition for the creation of a song best typifying the spirit of New York City. The contest is open to all American citizens. Music and lyrics must be submitted together, and may be by one or two persons. Both lyrics and music should be mailed to the Municipal Art Committee, 30 Rockefeller Center, New York City, without the sender's name and address on them, and under separate cover the words and music of the first line of the song bearing the names and addresses of the composers. All entries must be in by June 30, 1936, and the song must be accompanied by a piano score. The music must be entirely original.

Myra Hess Begins American Tour

Myra Hess, who on account of illness had to postpone her tour in America, arrived on the Berengaria on Jan. 28, and began her tour on Feb. 2 in Washington, D. C., as soloist with the National Symphony. Her New York recital is scheduled for Feb. 11 in the Town Hall.

WILLARD MAC GREGOR

A PIANIST OF OUTSTANDING RANK

—Allgemeine Zeitung, Vienna.



**A real
flair for
fantasy
and romantic
imagination**

—New York Journal

**A master of
piano technique
and what
is more--an
artist**

—St. Louis Globe Democrat

WIDELY ACCLAIMED BY CRITICS!

SECOND NEW YORK RECITAL—TOWN HALL, FEB. 2, 1936

A reappearance fully justified by the size and response of his audience. A band of expressive warmth wove through his account of the Beethoven Sonata, opus 110. Technical aplomb and abundance of manly tone and rhythmic flexibility marked his interpretation of the E major Nocturne and Four Etudes.—*New York Evening Telegram*.

He apparently has developed an audience for himself. Last night there was a public of good size, and Mr. MacGregor was received with enthusiasm.—*New York Times*.

Well developed technical skill and musicianship; understanding of the music and the ability to realize its expressive potentialities as well as its opportunities for technical display. A notably deft and fluent performance. The pianist received due and copious applause.—*New York Herald Tribune*.

Serious musicianship and a well grounded technique—there was admirable lyric feeling in his phrasing of Schumann.—*New York Sun*.

Repeated the fine impression he had made when he played here before. Piano playing of a high order—sensitive, scholarly and individual.—*New York Evening Journal*.

Qualified as an earnest, gifted disciple of the keyboard.—*New York American*.

OTHER APPEARANCES

INDIANAPOLIS

Brilliance of virtuosity and soundness of musicianship.—*Star*.

OKLAHOMA CITY

A brilliant pianist with unfailing rhythmic sense.—*Daily Oklahoman*.

LOUISVILLE

Has the ability to delineate with breadth, brilliance, and musical impressiveness the great works of piano literature in the grand manner.—*Courier Journal*.

BERLIN

Handles his instrument in a manner absolutely masterly.—*Berliner Tageblatt*.

SWITZERLAND

Gave a magnificent performance of the Brahms Sonata.—*Tribune, Lausanne*.

LONDON

An admirably sensitive touch and a beautifully ordered range of tone.—*Morning Post*.

PARIS

A piano virtuoso of exceptional attainments.—*Continental Daily Mail*.

Season 1936-1937—Now Booking

CONCERT MANAGEMENT VERA BULL HULL, Steinway Building, New York

CONCERTS: Schnabel Opens Beethoven Series—Many Pianists Heard

PROMINENT in Manhattan's concert lists was the opening of Artur Schnabel's monumental series of Beethoven Sonata recitals. Many other pianists gave representative lists, notably Winifred Christie, Beveridge Webster, Joachim Nin-Culmell, Nikita Magaloff, Etienne Amyot, John Kirkpatrick, Shura Cherkassky, Willard MacGregor, Eleanor Spencer and Webster Aitken.

Violinists heard during the span included Jascha Heifetz, Erica Morini, Erno Valasek, Lea Luboshutz, and Inez Lauritano. Vocalists were numerous, recitals being given by Povla Frijsh, Mary Stewart, Emma Redell, Marian Anderson, Ezio Pinza, Grace Leslie, Herta Gluckmann and Lotte Lehmann "in the order of their appearance."

Two 'cellists appeared, Emanuel Feuermann and Joseph Schuster, and André Segovia returned for a guitar program. Ensembles were the Musical Art, Stringart and Kolisch quartets, and a series of sonata recitals was begun by Henri Deering and Boris Koutzen.

Various other recitals filled the weeks with great interest.

Eleanor Spencer Returns

Returning to the Manhattan concert stage after an absence of six seasons, Eleanor Spencer presented a program of well chosen piano works in the Town Hall on the afternoon of Jan. 14.

Two Preludes and Fugues from the Well-Tempered Clavichord opened the program, well and cleanly played, that in C Sharp Minor which came second, being,

perhaps, the better. The 'Appassionata' Sonata of Beethoven was also a fine piece of pianism. This was completely in Miss Spencer's musical outlook and her per-



Artur Schnabel, Who Inaugurated His Series of Beethoven Sonata Recitals

formance of it was highly satisfactory.

A long group of Debussy was somewhat irregular in interest though the 'Soirées dans Grenade' and 'Feux d'Artifice' were both charmingly done. Liszt's transcription of Chopin's song, 'Meine Freuden' is not a very ponderable piece of music but it received its due, and more. Liszt's E Major Polonaise brought the list



Ezio Pinza, Who Made a New York Debut as a Recitalist

to a brilliant close and a number of encores were demanded.

Musical Art Quartet Plays New Cowell Work

Musical Art Quartet: Sascha Jacobsen, Paul Bernard, Louis Kievman, Marie Roemant-Rosanoff. Town Hall, Jan. 14, evening:

'Voces Intimae,' Op. 56.....Sibelius
'Mosaic' Quartet.....Cowell
(First time)
Quartet in C Minor, Op. 51, No. 1....Brahms
Except for the familiar and beautiful Brahms work, this was a quartet program commanding more than the ordinary

amount of attention in the direction of novelty. Henry Cowell's new music naturally held the field in this regard, but so infrequent have been performances recently of Sibelius's quartet that it too held freshness for many in the audience. Written around 1909 during the composer's middle period, the quartet hardly suggests the Si-



Erno Valasek Played a Violin Program of Bach and Paganini Works

belius of the later symphonies, hardly suggests Sibelius at all in fact, in view of the lean and rather austere profile by which most American listeners have come to know him. For the most part, the "inti-
(Continued on page 126)

Fine musicianship . . . her playing was a delight . . . lovely tonal shading—N. Y. Times

January 13, 1936

STELL ANDERSEN

Acclaimed in New York Recital, Town Hall Jan. 11, 1936

"Seasons of concerts have developed Miss Andersen's technical equipment to a high degree. Thus it was in her recital that her equipment was more than ample for the demands of a taxing program. It was in the first third of the program—the works by Rutini-Philipp, Vinci-Philipp and Mozart, works which are decidedly of the classical school—that Miss Andersen indicated her fine musicianship. Her playing was a delight; there were no robust effects. She imparted to these works true classical regard and a lovely tonal shading with very little use of the pedal. In the Chopin sonata, Miss Andersen afforded the work the needed lyricism and gentility. The pianist showed to advantage in the Liszt compositions, sharply contrasting the tender mood of 'Au bord d'une Source' and the rhapsodic fancy of the Etude in F minor.—*New York Times*, Jan. 13, 1936.

"Miss Andersen is a pianist of substantial attainments. Her work was again characterized by technical proficiency, a tone of agreeable texture and regard for dynamic values. Her interpretations were delivered with taste and understanding. An audience of good size and enthusiastic disposition attended."

—*New York Herald Tribune*, Jan. 13, 1936.

"An ingratiating tone was strongly contributive to the pleasures of the piano recital which Stell Andersen gave in Town Hall on Saturday afternoon. A pianist of sound equipment. Saturday's recital had the surety and the smoothness to indicate that she had applied herself diligently to the improvement of her technic and to a deeper penetration of the musical content of what she undertakes. Early in her program Miss Andersen communicated to her audience a sensitiveness of old music, playing crisply and with roseate glow transcriptions by Philipp of otherwise forgotten works by Vinci and Rutini. Her grasp of style and her ability to turn a lyric phrase resulted in a performance of Mozart's sonata in F that was charmingly lyrical as well as neatly and precisely delineated."

—*New York Sun*, Jan. 13, 1936.

"Stell Andersen, well known as an artist of distinct charm, was the third pianist of the week-end, heard by a large audience at Town Hall Saturday afternoon. She can depict with ease moods of restraint or fiery brilliance. There was a serene beauty (even in rapid playing) in her classic numbers. There was genuine virtuosity in her performance of Liszt."—*Henriette Weber, New York Eve. Journal*, Jan. 13, 1936.



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Their Paris debut was a veritable revelation. Like the rest of the audience I was swept away by the ardor, the vehemence and the imagination of their interpretations.

THE HAGUE

It was clear that this was a string quartet of the very first rank, even an exceptional ensemble among those of the whole world. The audience was fascinated by so much beauty and nobility of tone, such unity in ensemble, such expression and nuance.

The debut of the Manhattan String Quartet may be called sensational.

LONDON

The first appearance in England of the Manhattan String Quartet was an exceptional musical experience. Revealed a rare perfection of ensemble.

ZURICH

Everything, whether Haydn, Hindemith or Beethoven, was projected with such contagious sweep that one was compelled to listen to these four splendid men with almost bated breath.

BUDAPEST

If music schools will make use of the gramophone as a means of teaching chamber music they should begin with records of the Manhattan String Quartet.

Throughout the entire evening the newly-introduced American musicians were warmly feted.

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The Manhattan String Quartet impresses us as one of the most perfect chamber music ensembles of today.

The Manhattan String Quartet is justly counted among the most renowned ensembles.

GENEVA

The Manhattan String Quartet rivals the best which we possess in Europe.

COPENHAGEN

A beautiful tone and an ensemble which harmonized in a supple and sensitive way to the unity of chamber music.

STOCKHOLM

The quartet belongs undoubtedly to the very best ones that have visited us in recent years.

The audience which filled the hall was extraordinary enthusiastic about the distinguished art offered them.

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CONCERTS: Second Recitals by Heifetz, Morini, Anderson, MacGregor

(Continued from page 124)

mate voices" are very gentle voices indeed, entwining caressingly in a series of plaintive songs.

Mr. Cowell's quartet is in five short movements which, according to the composer, may be arranged in any order that appeals to the players. On this occasion, the order was 1-3-2-5-4. In general the work is polytonal, obviously and not unpleasantly. The 'cello gets most of the melodic "breaks" as in the Largo legato, where it becomes a sort of step-child momentarily and sings a little tune of its own in its own key while the other instruments go about their apparently quite different business. Most striking for novel effects was the Andante, another 'cello solo, in which the accompanying instruments engage in continuous portamenti up and down the fingerboards, producing the eerie sound of chill winds, or perhaps distant sirens.

The playing of the Musical Art group invariably was competent and musical. There were occasional roughnesses of tone quality and ensemble, especially in the Sibelius. But as the program advanced a greater smoothness developed, and reached a silken consummation in the Romanza and the delicate, sunny Allegretto of the Brahms. Applause was long and enthusiastic.

Heifetz Gives Second Recital in Aid of Charity

Jascha Heifetz, violinist. Emanuel Bay, accompanist. Carnegie Hall, Jan. 14, evening:

Sarabande in D Minor; Gavottes Nos. 1 and 2
Bach-Heifetz
Sonata in A, Op. 100 Brahms
Concerto Glazounoff
'L'Après-midi d'un Faune' Debussy
'Mediterranean' Bax
'El Puerto' Albeniz
'Sea Murmurs' Castelnuovo-Tedesco
'Danza de la Gitana' Halffter

This recital was for the benefit of the

Educational Department of the New York Women's Trade Union League of which the First Lady of the Land is chairman. With the exception of the sonata and the concerto, all the items on the program were in transcriptions made by the artist himself. The Brahms was a magnificent piece of playing and in this both Mr. Heifetz and Mr. Bay played impeccably though the latter was somewhat subdued. The Glazounoff, not the most interesting work in this form, gave Mr. Heifetz ample



Eleanor Spencer Returned and Played Two Piano Programs

opportunity to display his faultless technique in the difficult passages and his dignified, restrained style in the quieter ones.



Winifred Christie Played a Program on the Moór Double Keyboard Piano

Debussy's 'Faun' was given a very delightful performance and the Spanish pieces must have been singularly satisfactory for those who enjoy them. Mr. Heifetz's audience was a large one and highly appreciative. It demanded the customary encores.

Schnabel Begins Beethoven Series

Artur Schnabel, pianist. Carnegie Hall, Jan. 15, evening:

Beethoven Program I
Sonata in D, Op. 28
Sonata in A Flat, Op. 110
Sonata in F Minor, Op. 2, No. 1
Sonata in G, Op. 31, No. 1

One of the most important musical events of this season, the playing of the

thirty-two sonatas of Beethoven by Mr. Schnabel, was inaugurated, with a simplicity characteristic of the Austrian pianist, before a crowded house. So intense was the audience's concentration that its commotion during the short intervals between movements appeared unduly noisy in comparison.

Considered by many to be the greatest living interpreter of Beethoven's piano works, Mr. Schnabel is expected to give a superlative performance. Thus the 'Pastoral' was played with a grasp of dynamics, clarity of line, and sense of proportion entirely just, though to some apparently a trifle aloof. That the pianist was so self-effacing, so subjectively communicative, and so extraordinarily vital in his sculptural interpretations, caused a stir of excitement after his playing of Op. 110. Somehow he conveyed all the depth of introspection written into this music. There was the serenity of the beginning, the presentment of futility, restlessness and energy lost which spells bewilderment in the second movement, and finally the sense of victory at the end after the music of the fugue has again sunk into uncertainty and doubt. It was truly an eloquent performance.

The pianist fashioned Beethoven's first sonata (in F Minor) with a simplicity, especially in the Minuetto and Trio and the final Prestissimo, that delighted the audience. The G Major left everyone in a happy mood, for Mr. Schnabel, after entering fully into the vivace of the Allegro and giving his most poetic interpretation in the Adagio, abandoned himself to all the spirited gaiety of the Rondo.

Perfection was the order of the evening, manifest in style, in technique and in dynamics. Using the pedal sparingly, Mr. Schnabel devoted himself to the glory of pianistic sound in its purest form, and in his admirably proportioned restraint of

(Continued on page 131)



ROBERT O'CONNOR

American Pianist

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"convincing and unaffected style—finger technique that was flexible, fluent and precise—in the Schubert work the emotional content was revealed with beautiful tone, accentuated or dimmed to meet the intent and meaning of the composer." —*American*

"Marked technical skill—solid technical foundation—an unusual virtuoso touch throughout his dynamic range." —*Herald-Tribune*

"Admirable piano tone—clear and musical in design." —*Sun*

BOSTON

"a pianist of fine and solid accomplishments. His technique is firm and capable for any demands that he may make upon it. His tone is always of good proportion and of a strong and massive quality when required. Moreover, Mr. O'Connor plays in good taste . . . played authoritatively . . . showed a fine sense of proportion in his playing of Debussy." —*Herald*

"He brought firm technique, fluency and understanding. It was also to be remarked a wide range of nuances from the most delicate shades to commanding fortissimi." —*Transcript*

TOLEDO

"Clarity and purity of tone—fine musicianship." —*Toledo Blade*

"Proved a decided artistic treat—splendidly endowed with musical appreciation and has remarkable technique." —*Toledo News-Bee*

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"A pianist of unusual attainments." —*Hartford Courant*

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"profound knowledge of the keyboard—beautiful qualities of tone—refined musical sentiment." —*L'Intransigeant*

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"lovely tone—extreme finger agility." —*La Semaine*

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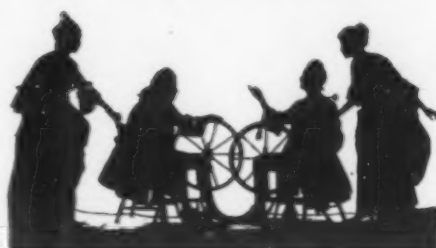
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American Choral Music in "State of Becoming"

By EMMA R. FISHER

NOT "state of being," but "state of becoming" expresses the choral condition of America. But if progress continues at the rapid pace set by the trend of the past four years, a glance into the future presages a "state of being," a new choral era.

Just five years ago a noted London critic said that choral singing, once the backbone of musical life, is falling into decay and alleged that "singers won't enlist, audiences won't appear, and concerts won't pay. Nothing remained but for the few remaining enthusiasts to select a suitable requiem, perform it well, sink into an easy chair and turn on the radio." At that juncture it was safe to assume that choral music would not come in over the ether. That was five years ago, but as a result of a recent survey on the subject of "America Becomes Choral Conscious" I estimate that if all the singers, including some thousands of traditional regulars who mock the word "quitter," were added to the hundreds of thousands of new recruits who now find joyous release in a melodious use of the voice in unison with other devotees, they would reach astounding numbers.

The survey covers participation in song from the schools to the movie reels. The public schools, stimulated by local and state singing contests, the college enrollment in girls' and boys' glee clubs, to mixed and festival choruses; the churches during the depression switching from professional quartets to the volunteer choir augmented for special work to festival groups; the well established festivals of the country, including countless singers, the multitude of women's clubs and music club choral groups, the Parent-Teacher's Association work in enticing parents to indulge in song recreation, the German singing societies in undiminished zeal for S ngerfests, the Welsh Eisteddfods with their traditional following, the Swedish singing festivals with their undaunted devotion, the varied nationality choruses keeping alive their native folk-songs; the Associated Glee Clubs' ever increasing enthusiasm for male voice singing; the Intercollegiate Glee Clubs of the colleges and universities in annual sportsmanlike race of song excellency, the American Legion and Auxiliary (women) entering the singing arena both in contests and festivals; and the industrial corporations finding in song participation a medium of advertising as well as recreation.

Add to these the Kiwanis, Rotarian and Masonic choruses resounding in masculine fashion; the increasing reception of choral music by radio listeners, the unprecedented introduction of choral groups as an emotional appeal in the movie world, and for the first time in the world's history, the entry into politics of music in the form of relief. All of which evokes a diagram of singing forces in the form of a streamline across the continent.

Singers from Coast to Coast

If the hosts of singers were formed into a line, shoulder to shoulder, allowing each elbow room, the chain of singing recruits would reach from New York to San Francisco—seven million choristers. Such a wall of moral defense might therapeutically fortify a nation in time of great stress.

This unprecedented activity now extant in the choral field is not alone due

Enormous Increase in Past Few Years of People Who "Sing for the Love of Singing"—Number Estimated at 7,000,000—Placed Shoulder to Shoulder Would Reach from Coast to Coast—Choral Alliance Head Advocates More Vitality in Approach, Departure from Dry Formalities

to the propaganda issued by The American Choral and Festival Alliance, but it rightfully claims the distinction of creating an organization devoted to choral promotion which has in printed matter and public addresses reached the entire American personnel of choral leadership and symphony orchestra conductors, club life, college heads, social recreation and business. It has undoubtedly stimulated ambition to develop the art on a broader scale and in terms of artistic performances hitherto not in general practice. Perhaps its greatest work has been reflected in the increased activity of other organizations which found ready response to the idea of increasing opportunities to musicmaking and the wide channel for the amateur in music who, through radio and other choral activities, have become tone-minded and like the traditional boy "wants to do it himself."

Pessimism gives way to optimism in the face of such growth of a single art, but the root of the situation—lack of financial support—becomes an increasing problem as singers enlist but audiences don't appear except for the touring foreign and American *a cappella* choir concerts. Hum-drum choral concerts don't pay.

Choral Drama Next Step

The unlimited possibilities of dramatization of choral works brings the art into the modern medium of entertainment.

If we hope to have choral music heard by a paying public, we must meet the challenge of the field of entertainment by matching the lure of the present day diversions to which millions are daily drawn by accessories of motion, color, light and daring.

While entertainment for the millions is ever-changing, the choral field in its manner of production has remained gray and colorless, practically static, long after the hour has struck for more life, vitality, spirit and festiveness. In choral concerts we still find stiff groups of dark or white figures quite unsuited in appearance for either dramatic song or music of a jocular secular character. Surely the theatre should have taught us something of the correlation of the arts, even though at times we are startled or shocked by the glaring schemes the movie-world resorts to in its direct appeal to the senses. Their motto is to strike home, to arouse, to invoke a spell, to hold the audience.

We are not advocating bold sensationalism, but a departure from the dry formalities and stiffness that characterize most choral events. The fundamentalists may object to innovation on the ground that music is to be heard and not seen, but has not this attitude contributed to the lack of public appeal of choral music in this age of changing standards of entertainment?

The test of a musical work is in its

public performance and public appeal. The manner of its interpretation is therefore vital to its success. We maintain that there is a rich field of choral works open to dramatic performance, meeting the challenge of the public for action, color and light, plus fine singing of the score.

God so loved the world that he used light, color and motion synchronized with sound to enhance life and uplift it.

A new industry awaits the innovators in the field of choral drama.

Annual Alliance Meeting

The annual meeting of the American Choral and Festive Alliance was held in New York at the Great Northern Hotel on Jan. 6, following a successful meeting held in Philadelphia in conjunction with the M.T.N.A. Convention.

Mrs. William Arms Fisher was re-elected president; Gena Branscombe, recording secretary; Mrs. Harriet Steele Pickernell, corresponding secretary; Wilfried Klamroth, treasurer. Vice-presidents were retained with the addition of Mrs. Frank A. Seiberling of Akron, Ohio.

Members of the board of directors were elected as follows: Mrs. Henry S. Drinker, Philadelphia; Dr. Hugh Ross, New York; J. Oscar Miller, Chattanooga, Tenn.; Edgar Nelson, Chicago; Mrs. Florence Lamont Hinman, Denver; Mrs. Edward Archibald MacDougall, New York; Mrs. Arthur Hobson, Rye Beach, N. H.; Dr. Hollis Dann, Dr. H. Beckert Gibbs, Dr. Tertius Noble, New York; Courtenay Guild, Boston; Griffith Jones, Cleveland; Dr. Hans Leschke, San Francisco, and the officers.

New committees and their chairmen are: International Festival, Mrs. Harriet Steele Pickernell; Women's Choral Library, Mrs. Henry S. Drinker; Department Store Choruses, Dr. Herbert J. Tiley; Choral Recordings, Dr. Frances E. Clark.

Reports Show Progress

Reports of executives showed marked progress of the Alliance's endeavor to correlate activities of singing societies, assisting communities in the up-building of music festivals, securing appropriations for concert stadiums in the public parks, drafting plans for music centres in strategic summer tourist regions, in conjunction with state and regional planning boards, providing project plans for choral participation and festival events for a score or more of Federal music directors, designing a festival of choral societies for the Great Lakes Exposition in Cleveland, and a general choral observance of Stephen Collins Foster songs in the autumn on the dedication of the Stephen Foster Memorial Building at Pittsburgh.

Significant of the times and embracing facilities for universal song participation, The Choral Alliance proposes a



Mrs. William Arms Fisher, President of the American Choral and Festival Alliance

series of broadcasts intended to correlate the singing forces of several nations on a reciprocity basis, coordinating in antiphonal singing from continent to continent—a singing festival of the air.

The Philadelphia meeting presented ingenuities applicable to the newer aspects of approach to choral singing. A demonstration of choral or verse speaking, by the Mount Holyoke Verse Speaking Choir, Mrs. Alice W. Mills, director, presented an ancient art which was predicted as the preliminary step to better choral interpretation.

The cathode ray oscillograph was introduced in a voice test as a means of measuring tone vibrations in the building of balanced choirs in the organization of efficient choral societies. Innovations intrigue choral singers by applying all modern scientific devices. The future chorister will eventually secure a position by a vibration tone test.

DELL CONCERTS CONTEST

Philadelphia Orchestra Men Sponsor National Competition

PHILADELPHIA, Feb. 5.—Robin Hood Dell Concerts, Inc., will conduct a nation-wide contest for the best overture or symphonic suite, the winning composition to be played during the Dell concerts of the summer season of 1936. The contest is sponsored by the players of the Philadelphia Orchestra.

The composition should not be over fifteen minutes in time of performance, it must include 'Robin Hood Dell' in the title, and be descriptive of that locale. Composers of all nationalities are eligible, but they must be residents of the United States. No previously performed work will be accepted. The composer's name must not appear upon the score but be enclosed in an accompanying sealed envelope. Competing works should be sent to Robin Hood Dell Concerts, Inc., 1910 Girard Trust Building, Phila., not later than June 1.

Kramer Is Speaker for Plainfield Musical Club

PLAINFIELD, N. J., Feb. 1.—The monthly meeting of the Plainfield Musical Club was held at the home of its president, Mrs. Georges His, on the evening of Jan. 21, when the guest speaker was A. Walter Kramer, editor of MUSICAL AMERICA. Mr. Kramer spoke on 'Success in Music' and was well received. At the close of his lecture, Mr. Kramer, at Mrs. His's request, played his piano compositions, Intermezzo, 'Silhouette,' A Fragment, and 'Cypresses.'

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THE LONDON MADRIGAL GROUP...

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It was a very representative and delightful program. . . . The singers of this group are sensitive musicians . . . text and phrase carried over the footlights. Feeling and delicacy were not incongruous with humor and with effects of shading and color. . . . The enthusiasm of the audience kindled . . . at the end there was long applause.

—Olin Downes, N. Y. Times.

The performance by these welcome visitors from London was admirable. Having been associated in this group for about four years, the seven singers have a laudable collective unity of performance exhibited in their interpretative point of view and its realization as well as in more obvious details, such as impeccability in the precision of their attacks and closes. They composed a single musical entity of high artistic ability, in which individuality was not

suppressed, but combined with mutual understanding for a common musical purpose. The collective tone was well blended and appealing in quality, and the interpretations convincing in their portrayal of the spirit and atmosphere of the music.

In fine points of shading and in general clarity of detail, the group merited high praise.

—Francis D. Perkins,
N. Y. Herald Tribune.

In this group, there is a unity that is remarkable. All sing as if inspired, with a tone of great beauty and lovely quality. It is sheer joy to listen to these musicians as they sing compositions of the 16th and 17th centuries, also of present-day composers.

—Dr. T. Tertius Noble.

LOUIS GODOWSKY

Violinist



Recalled no fewer than ten times after his astounding performance.—*London Standard*.

The mature interpretation of an artist, alive to all the subtle suggestions of Beethoven's individual phraseology.—*London Times*.

His large, full tone, his highly developed technical agility, his interpretation are, to a high degree, captivating.

—Berlin Vossische Zeitung.

FELIX SWINSTEAD

Lecture-Recitalist



Fellow of the Royal Academy, London
"Music in Education"
"Mood in Music"
"Percussion Bands"
"Memory and Phrasing"
"Musical Composition"
"Musical History"
"Harmony for Pianists"

GARI SHELTON

Pianist



First rate pianism.—*N. Y. Times*.

Masterly interpretation.

—*N. Y. American*.

He demonstrated how beautifully he can make the piano sound.—*N. Y. Sun*.

Virtuosity so scintillant that its like has not been heard here at the debut of any other American pianist of recent seasons.—*N. Y. Evening World*.

(Steinway)

MARION KEIGHLEY SNOWDEN

Lecture-Recitalist



Miss Snowden, in her picturesque costume, has a splendid grasp of her subject, and with the illustrations both on screen and piano, made her program at the M. T. N. A. a very enjoyable one.—*Dean D. M. Swarthout, U. of Kansas*.

A pianist of infinite imagination.—*London Star*.

Special aptitude for this old-world music.—*London Era*.

Great musical understanding, noble pianistic qualities.—*Tijd, Amsterdam*.

ORCHESTRAS: Beecham Says Farewell, Returns with Philadelphians

(Continued from page 96)

work was hearty, and the composer had several recalls.

Mr. Jacobi's Concerto in three movements, played without pause, is, according to a note on the program, not a virtuoso piece. For which Allah be praised! But it is a work that reveals the lofty ideals of its composer in his treatment of the solo instrument and his orchestra of pairs of flutes, clarinets, bassoons, horns and strings, without percussion, oboes, trumpets or trombones. There is dignity and beauty in the melodic side and individuality in the harmonic scheme of the concerto, a splendid balance between solo part and orchestra, and a sincerity that speaks in even the most restrained portions. Mr. Fuchs proved himself to be an excellent 'cellist and was applauded warmly, as was the composer, who bowed from his seat in the audience. Mr. Stoessel led his players in the concerto with admirable results. He is to be praised for bringing this work to a New York hearing, following its performances abroad and in other American cities. It deserves to be heard again.

A.

Beecham's Final Concert

New York Philharmonic-Symphony, Sir Thomas Beecham, conductor. Carnegie Hall, Jan. 19, afternoon:

'Façade' Walton
Serenade for String Orchestra Elgar
Symphony in C ('Jupiter') Mozart
'Paris,' a Nocturne Delius
Overture, 'Cockaigne' Elgar

Sir Thomas was greeted by a rising orchestra on his entrance and the players also joined with the audience in applauding at the end of the concert. All the works played had been heard on previous programs. The Mozart symphony was stirring in every respect. Elgar's Serenade, composed more than forty years ago, still re-



Arnold Bax, Whose New Symphony Had an American Premiere under Beecham

vealed melodic charm. The Delius work had an atmospheric performance and the Elgar overture which closed the program was given a vivid rendition. Following the concert, the British composer made one of his well known speeches in which he urged wider patronage of the orchestra.

N.

Toscanini Returns and Plays Cherubini Symphony

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, Jan. 23, evening:

Overture to 'Der Freischütz' Weber
Symphony in D Cherubini
(First time in America)
Three Movements from String Quartet in E Minor Verdi
Andantino—Prestissimo—Scherzo—Fuga
'Danse Macabre' Saint-Saëns
'Ultava' Smetana
'Daybreak' and 'Siegfried's Rhine Journey' Wagner

With the arrival of Arturo Toscanini, Italian music found its way once more to the programs of New York's famed orchestra. The playing of the recently discovered Cherubini symphony was an example of this great conductor's mistaken zeal for the music of his native land. It is a dull, uninspired work that makes little appeal to audiences of our day, for its interest is, indeed, little more than historical. Finely played, with a meticulous regard for its fussy detail, it had a cool reception. The conductor has incorporated in the symphony some of the changes in its material which the composer effected, when in 1829 he rewrote as a string quartet the symphony, which dates from 1815.

These were acknowledged changes. But the arranging which Mr. Toscanini undertook in connection with his performance of the three movements from Verdi's Quartet in E Minor for strings for their performance by the full string body, were not mentioned and were only noted by those of us who have known this treasureable work. It is customary in playing a string quartet by the full strings of a symphonic orchestra to have the double basses play those portions along with the cellos which are indisputably bass parts. The conductor not only asks for this, but has assigned to the double basses passages which Verdi wrote for the violas in the trio of the Prestissimo, a questionable procedure, to say the least. Why Mr. Toscanini chose to omit the first movement, a stirring Allegro in sonata form, was not



Frederick Jacobi, Whose 'Cello Concerto Was Given by Stoessel

disclosed, nor was it made clear (for those who did not know) that this omission was made. Verdi's quartet is a splendid piece and should be heard at chamber music concerts. The expansion to string orchestra, especially with alterations, seems hardly a service to the composer. A patriotic gesture is scarcely a valid excuse.

The orchestra played this music magnificently as it did the other works on the program, inspired by its great conductor's magnetism. The finest performances of the evening were the hackneyed 'Danse Macabre,' which under Mr. Toscanini's baton

(Continued on page 214)

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INSTITUTE OF MUSICAL ART

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New York

CONCERTS: Luboshutz and Valasek Among the Violinists

(Continued from page 126)
emotional expression, achieved a golden mean between the subjective and objective in interpretation. M.

Povla Frijs in Request Program

For a second recital, Povla Frijs gave a "request" program in the Town Hall on



Rembrandt Studios

Lea Luboshutz Appeared in a Violin Recital for the First Time This Season

the evening of Jan. 15, again bringing her extraordinary gifts as an interpreter to songs of wide variety of style and mood. Beginning with Torelli's 'Tu lo sai,' Handel's 'Love That Is Fleeting' and Franz's 'Marie,' she progressed to a Schu-

bert group, and then to French songs in which she was at her best. Fauré's 'A Cemetery in Brittany' was exquisitely sung. Debussy's 'The Merry-go-round' was made a delicious bit of whimsicality, as were Chabrier's adorable 'Pastoral of the Little Ducks' and Dupont's 'Three Little Nuts.' Hahn's 'Infidelity' and Ravel's 'Saint' completed this group which brought many encores in its train.

Songs by Moussorgsky, one by Kricksa and one by Brahms followed, the first being sung in French, not greatly to their advantage. Sinding, Grieg and Backer-Grøndahl were the composers chosen to end this individual list, and encores again had to be sung in response to the articulate appreciation of a devoted audience. Celius Dougherty played superb accompaniments. Q.

Erica Morini Gives Last Recital of Season

Erica Morini, violinist; Arthur Balsam, accompanist. Town Hall, Jan. 17, evening:

Sonata in A.....	Brahms
Concerto in A Minor.....	Glazounoff
Arioso.....	Bach
Menuett.....	Popera
Rondino.....	Beethoven
Rondo.....	Mozart
Spanish Dance.....	Granados
'Valse Caprice'.....	Wieniawski
'Air Tendre'.....	Mondonville
Caprice.....	Kreutzer-Kaufman

Miss Morini made her exit from the current concert season with distinction and some grandeur in a program which, though well-padded at the end with unrewarding material, was made notable by the presence of Brahms and Glazounoff in two of the most important works extant for the instrument. There was no question at any time of Miss Morini's complete competence to deal with these compositions in their

larger outlines. Her musicianship encompassed vast depths and lofty exaltations of musical thought and her style and conceptions matched those of the composers to a degree which must be called remarkable.

Many violinists willingly call it a day when they have conquered the technical acclivities of the Glazounoff work, permitting the music to discover its own beau-



Emma Redell, Heard in a Varied Song List

ties. Miss Morini, however, can amply afford to give full attention to artistic considerations since she has reduced the mechanical elements to their lowest common



Nikita Magaloff Made His First Appearance as a Solo Pianist

denominator. Double-stops, trills, difficult bowings and innumerable other problems in which the concerto abounds were treated with an almost casual ease while the music was brought to vivid life through undivided attention to the spiritual values. Virtually the same things could be said of the Brahms.

In general, Miss Morini's playing is marked by a type of rough-hewn workmanship which countenances occasional lapses in intonation and even astringent

(Continued on page 153)

SERGEI BARSUKOFF

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Recitals in European Capitals*



LONDON: "... 'poet of the piano' may accurately be applied to Sergei Barsukoff, whose recital revealed him as an exceptionally sensitive artist with a highly distinctive style." —Daily Mail

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STOCKHOLM: "... an unlimited and pearl-like technique." —Svenska Morgenbladet

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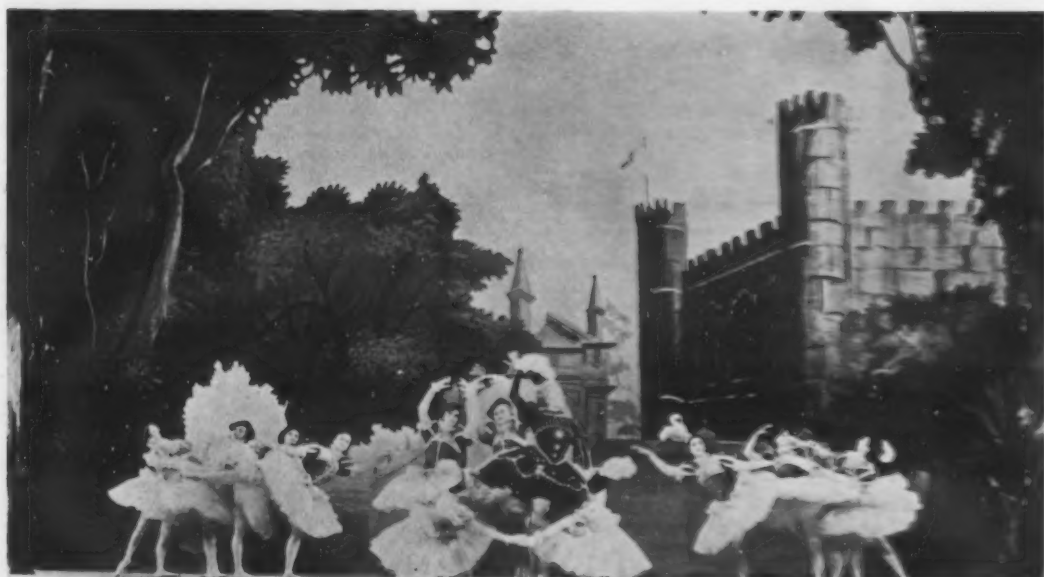


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Vandamm



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and Bentley Stone
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to music by Schu-
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Dance!

...and these

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In an informal scene, showing the Misses Kahl, de Mosa, Miller and van den Berg, and Mr. Gansert, individual dancers of this group



CAROLA
GOYA

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The flavor of Spain

TRUDI
SCHOOP
and her
COMIC
BALLET



The acrobats in 'Fridolin on the Road' with an inset of Miss Schoop as that inimitable character



NIMURA

New to the
American
stage

Iris-Paris



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and
FOWLER

A dance
of Brazil

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The Spirit of 1936—New Vitality in the Music of America

AMERICA'S music is expanding, solidifying, taking on new hopes and enthusiasms. Of that no open-minded reader of these pages can have a shadow of a doubt.

The experience of nearly three decades has made of this annual Special Issue of MUSICAL AMERICA a recognized barometer of the spirit behind the visual facts of the country-wide survey the issue presents.

There is a spirit of 1936, as reflected in every section of the country, that bespeaks a new day, alike for the art, the profession and the business that together determine the progress of music.

Without that spirit, as manifested by musical artists and organizations of every kind, and by musical managers and intermediaries, both those operating on a national scale and those whose activities are sectional or local, this Special Issue could have assumed no such character and no such proportion. It is the twenty-eighth of its line. The publishers and the editors feel that it surpasses any of its predecessors and primarily because of the spirit of cooperation and collaboration encountered in every quarter.

A pardonable pride may be taken in the very personal interest that has been noted, over and over, in the communications, written and verbal, that have come to members of the editorial and business staffs during the course of the issue's preparation, suggesting at times that the individuals concerned had come to regard themselves almost in the light of members of a countrywide committee dealing with a public project.

The staff of MUSICAL AMERICA would be the last to resent any such attitude on the part of those

who are wholeheartedly working for the common cause of the advancement of music in America. To the contrary, years of earnest effort have gone toward the establishment of just such relations with the musical profession, its business factors and the musical public everywhere on this continent, as must justify the feeling on the part of all—from a world-famous conductor to a small-town music "fan"—that this Special Issue is *their* issue. It was conceived in that light more than a quarter of a century ago by John C. Freund, the founder of MUSICAL AMERICA. His old associates have been guided by the same fundamental consideration. They have felt that it was not enough merely to chronicle the musical resources of America, nor yet to serve them. With these two essential purposes has been a third, that of enlisting these resources in their own manner of stock-taking, to the end that the Special Issue would speak for them, not merely of them and to them.

In this sense, the actual workers who have prepared the material that is found between these covers feel that they can turn to the reader—whether that reader be an artist, a manager, a club or chorus member, a teacher, a student, a patron or simple music lover—and say in all sincerity: "This is *your* issue." By the same token, and with the same feeling of having brought to tangible expression the vision and the energies of countless individuals outside of MUSICAL AMERICA's own offices, it can be said with equal conviction that here, musically, "America speaks."

TODAY, however, no country—and least of all America—can be musically isolated. Interchange of artists as well as of musical compositions is as essential to a healthy musical life as the exchange of raw materials and manufactured goods is to a healthy economic life. No tariff wall could be more injurious than an extreme chauvinistic attitude in art which would limit each country to its own musical materials. The day when America was almost solely a musical importer has passed. With its musical coming of age, our Western world has much to contribute to those older countries which formerly supplied us with most of our musical substance.

American artists, consequently, are beginning to realize the importance of the European manager. A departure in this Special Issue brings to the attention of our American readers for the first time the detailed activities of outstanding managerial agencies in the musical capitals of the Old World. This recognition of changed and changing times carries with it a note of still further cooperation—that of many influential musical factors abroad.

The spirit of 1936 is one of faith as well as of cooperation. It is attested in the volume and character of the advertising appearing in this Special Issue, quite as much as in the news reports and special articles which make up the editorial content. If there is anything of faint-heartedness anywhere concerning the immediate future of music, let those who are thus afflicted consult this record array and consider what it signifies. The skies are clearing. The course is straight ahead.

The bearded Tristan of Lauritz Melchior has revived an issue that had languished until it had almost disappeared from the small talk of Metropolitan Opera habitués. Ought not others among the Wagnerian gentry to revert to the facial frescoing that was almost universal in Wagner's own time? Lohengrin and Tannhäuser were almost invariably bearded. Jean de Reszke is said to have laid his 'Lohengrin' beard over gold leaf so as to achieve a glitter that contributed to his almost unearthly radiance in the part. Walther, too, was more often bearded than not, though his youth argues for an exception in his case. Jean de Reszke, after much ado, shaved his moustache for the young Siegfried. But the Siegfried of 'Götterdämmerung' was old enough to be hirsute. There are no barbers in the 'Ring.'

Personalities



Eugene Ormandy, Conductor of the Minneapolis Symphony, Receives the Bruckner Medal of Honor from E. L. Carpenter, President of the Orchestral Association, after the Performance of Bruckner's Seventh Symphony on Jan. 17.

Cortot—Queen Wilhelmina of Holland has made Alfred Cortot a Commander of the Order of Orange-Nassau.

Heifetz—A violin nine inches in length, said to be capable of producing real music, is being made as a gift to Jascha Heifetz by an admirer in Cleveland, O.

Marconi—During a recent visit to Rio de Janeiro, the eminent scientist, Guglielmo Marconi, was honored by a gala concert at which one of the principal soloists was Beniamino Gigli.

Smith—Speaking in favor of music for the masses, former Governor Alfred E. Smith said that concerts and amateur dramatics had done a lot for him when a boy. "They kept me out of mischief," he said.

Giannini—Returning to make her first operatic appearances in America as Aida at the Metropolitan, Dusolina Giannini received the official welcome of her native city, Philadelphia, from Mayor S. Davis Wilson soon after her arrival.

Hageman—Shortly after his arrival in Toronto last month to assume his duties as musical director of the Canadian Grand Opera Association's season, Richard Hageman and his wife were given a civic reception by Mayor McBride of Toronto and the members of the Board of Control.

Lewis—Admitting that a hurdy-gurdy first inspired her to adopt music as a career, Mary Lewis, former Metropolitan Opera soprano, used one recently as accompanying instrument at a recital for children of the Virginia Day Nursery. The recital was such a success that Miss Lewis has written Mayor La Guardia requesting him to lift the ban against hurdy-gurdies playing on the streets.

Bartlett and Robertson—Following their appearance in a two-piano recital in the White House, Ethel Bartlett and Rae Robertson were honored by receiving autographed photographs of President and Mrs. Roosevelt framed in wood which had been part of the roof of the White House since 1817 when it was rebuilt after having been burned by the British during the War of 1812, until it was replaced by a metal roof in 1927. On the President's picture, his seal was pressed into the wood of the frame.

FEDERATION HEAD ISSUES CHALLENGE

Mrs. J. A. Jardine Urges Units of N. F. M. C. to Encourage American Music

A challenge to the 4,800 units in the National Federation of Music Clubs to concentrate their efforts during 1936 upon encouraging and publicizing American music and increasing the demand for it, was issued here recently by Mrs. John A. Jardine of Fargo, N. D., president of the federation. Presentation of more compositions by American composers, more concert appearances by American artists and a general stimulation of interest in Americana were urged by Mrs. Jardine.

Interest in American music is not a new activity for the federation, Mrs. Jardine said, but it is rapidly coming to the forefront of its program. A division of American music has existed for some time, of which Mrs. John P. Buchanan of Marion, Va., is the present chairman. Under its auspices last year more than 100,000 compositions of American composers were heard on programs sponsored by local or state units of the National Federation. Between 2,500 and 3,000 artists were given engagements by federated clubs of whom more than sixty per cent were Americans.

The Federation has, since 1915, sponsored Young Artists' Contests which have served to launch at least four young artists biennially with such brilliant opportunities as a guaranteed



Photos by White

appearance with the Philadelphia Orchestra and a major role at the Metropolitan Opera House.

Paris Broadcasting Performances from All Subventioned Theatres

PARIS, Feb. 1.—Beginning Jan. 15, performances from the four Parisian theatres receiving governmental subventions, have been broadcast. This has included all performances at the Opéra and Opéra-Comique, and plays from the Comédie-Française and the Odéon. The scheme, which is a tentative one, will be given a three-months' trial.

A Note on the Manhattan Quartet's Italian Fracas

To the Editor of MUSICAL AMERICA:

In a recent issue of MUSICAL AMERICA, I read about the incident that happened in Rome to the members of the Manhattan String Quartet. For the verity, I inquired to the direction of the Reale Società Filarmonica of Rome and Maestro Vincenzo Di Donato, director of that institution, gave me the following information:

"The members of the Quartet were on the Corso Victor Emmanuele at the passage of the funeral of the fascist, Ferrari. The Manhattan Quartet, not familiar with the custom of this country, did not remove their hats. A few young people, following the funeral, thinking them Italians, ill-used them; recognized by some other persons as Americans, the incident was closed. The same young people who caused the incident went afterward to the hotel to offer their excuses, explaining the fact that they did not know them to be foreigners.

"The artists, understanding the mistake, confirmed their sympathy for Italy, expressing the desire to return to Rome next season at the Filarmonica. In Paris they refused to provoke any anti-Fascist speculation; at the Consulate they did not make any protest, only relating the incident, recognizing the fact that they were the involuntary cause. The artists left Rome of their own accord without fulfilling their engagement with the Filarmonica."

Thanking you for giving place to this note and with my best regards,

Yours very truly,

January 14, 1936. P. A. TIRINDELLI.
Rome, Italy.

The writer of the above letter, P. A. Tirindelli, was for many years a resident of the United States and was active as head of the violin department of the Cincinnati Conservatory of

What They Read Twenty Years Ago

In MUSICAL AMERICA for February, 1916



Above: Scene I, from 'Goyescas' in World Premiere at the Metropolitan. Left to Right, Anna Fitzu, Giovanni Martinelli, Flora Perini and Giuseppe De Luca. At Left: Men Concerned in the Production. Left to Right, Fernando Periquet, Librettist; Jules Speck, Stage Manager; Enrique Granados, Composer; Gaetano Bavignoli, Conductor, and Giulio Setti, Chorusmaster

What Became of It?

(Headline) 'GOYESCAS' IN WORLD PREMIERE; A FAIR SUCCESS. Opera of Granados given an Admirable Production by Metropolitan Company.

1916

Generous, What?

Earle Lewis, treasurer of the Metropolitan Opera House, met Caruso last week and admired a scarf-pin of the tenor's, containing forty-eight diamonds. "You like it? Well, take it!" said Caruso and handed it to Mr. Lewis with a bow.

1916

Worth Remembering

Bath, England, claims to have the oldest permanent orchestra in existence. It was founded by Beau Nash somewhere about 1705.

They Didn't Need to Be!

An anonymous correspondent writes to 'Point and Counterpoint' to ask if Bach's Inventions have been patented!

1916

Still True!

"Who has not read Prosper Mérimée's masterpiece does not know 'Carmen.'"

1916

Well! Well!

(Headline) PADEREWSKI REBUKES HIS RUDE HEARERS. He Stops Playing in the Middle of Number When Auditors Begin to Leave Hall.

1916

Pity America Doesn't Catch It!

The first opera house was opened in Venice in 1637, and in a few years it had spread all over Europe.

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			WINNIPEG Mary Moncrieff Lucerne Apartments

GLUCK and his RIVALS

(Continued from page 9)

what Mozart acquired from Gluck—a certain breadth and vigor of phrase which the Italians lacked and a directness of dramatic speech that was more characteristic of the French. In his Paris period, Gluck stoutly maintained that it was on Lully that his mature style was founded.

The Famous Piccini Quarrel

What then of Niccolò Piccini and the historic rivalry that is forever being recalled, usually with only the vaguest relation to the facts? Mr. Cooper is intent upon doing justice to Piccini, illogically scorned, as he says, by the unknowing. A gifted, pathetic figure, he was brought to Paris to serve the interests of a private cabal and pitted unwittingly and unwillingly against a genius whom he admired. Piccini never was more than a protesting man of straw in this quarrel—a quarrel that was far more one between journalists than musicians. The Italian never had any desire to set up his music against that of Gluck. He was conscious of being a gifted and fluent musician but he was artist enough to see the greatness of Gluck's work. Personally timid and retiring, a man intensely domestic and adored by his family, the limelight and the rivalry he found waiting for him when he arrived in Paris from Italy distressed and terrified him.

Piccini's 'Iphigénie en Tauride' was not produced until three years after Gluck's triumph with his masterpiece on that subject. Gluck's work had been given the benefit of a strong cast. Piccini's was burdened with a drunken soprano—the object of the famous *mot*, "This is not Iphigénie in Taurus, this is Iphigénie in Champagne." One of the foremost composers of the Italian comic-opera genre of the day, Piccini exercised a tangible influence on Mozart. Gluck never considered him a rival and Piccini bore Gluck no ill feeling. Indeed, when Paris had forgotten its whilom idol, it was Piccini, who lived on well into Beethoven's maturity, who proposed the foundation of a memorial concert of Gluck's works to be given annually. But Paris, with far graver things to think of, gave him a deaf ear.

Gluck's Forgotten Early Works

The early Gluck and the twenty-five stage works that preceded 'Orfeo' (1762) which was the first of the operas to win a continuing place, emerge in much clearer light as the result of Mr. Cooper's expert attention. There are musical quotations from 'Demofonte' (1742), 'Ipermestra' (1744), 'Sofonisba' (1744), 'La Clemenza di Tito' (1752)—later a Mozart subject; 'L'Innocenza Giustificata' (1755), 'L'Ile de Merlin' (1758), 'L'Arbre Enchanté' (1759) and 'Telemaco' (about 1760), as well as the famous operas of the years of full maturity and the ballets 'Don Juan' and 'Semiramide'—subjects the world later came to associate with Mozart and Rossini. These early operas followed conventional models. Their average of merit was probably fairly high in relation to what was being produced by other composers. Gluck palpably was not at home in French comedy, but he amused the Vienna court by his settings of imported farces. Whether, as Debussy contended, Gluck never learned to set the French language in a way to preserve its essential character, is something Mr. Cooper does not discuss. Gluck spoke French, it appears, with a pronounced accent, though fluently and otherwise correctly. Calzabigi, his famous librettist, said that Gluck knew little Italian when the two first met, though Gluck then had more than a score of Italian operas to his credit.

Analyses of the Operas

The book contains extended analyses of 'Orfeo,' 'Alceste,' 'Paris and Helen,' 'Armide' and the two 'Iphigénies,' both as to plot and music, as well as a reasonably detailed presentation of the historical and biographical facts attached to them. Not all is unqualified praise. Gluck's dramatic

as well as his musical armor had its vulnerable spots. Armide is declared to be the only successfully drawn womanly woman of all Gluck's characters. Gluck, we are told, never learned to express in music the emotion of love in its simplest form. He could portray the ravages of what Stendahl called *amour-maladie*—the love of Armide and the love of Helen's Paris, where nothing counts but sensual satisfaction of a passion which has become a disease in the system. He could portray a possibly sublimer form of love, from which the sensuous element has to a great extent disappeared, as in 'Orfeo' and 'Alceste.' But the feeling of Achilles for Iphigénie—the ordinary uncomplicated love of a young man for a girl—caused Gluck to become mock-heroic and conventional. In just those scenes in which it was most necessary to be simple and natural, Gluck failed.

A Question of Revivals

As for the theories set forth in the preface to 'Alceste,' Mr. Cooper seems to agree that Gluck's music lives on, not because it was "handmaiden to the poem," but because of its musical worth. 'Alceste,' he feels, did bring a new world of emotion into opera, but it was not until 'Iphigénie en Tauride' that Gluck really contrived a bal-



NICCOLO PICCINI

ventional songs, and simple to the point of barrenness. Still, they were said to have been very moving as Gluck himself sang them. An enterprising recitalist might try one—perhaps 'Die Sommernacht' or 'Schlachtgesang'—on a Lieder program. Of all Gluck's compositions, they are said to be the most thoroughly German, Gluck, as Mr. Cooper is at pains to remind us, was a Czech, not a German, though in the eighteenth century world that merely meant he was an ordinary Austrian. As

Schlachtgesang.



From One of the Settings of Klopstock's Odes

ance between musical and dramatic interest which was, for its school, a perfect one. He terms it an indisputable masterpiece which can be measured against the very highest productions of its own, or any other branch of musical production. The words of the illustrious and many-sided Grimm are recalled: "I do not know whether this is melody, but perhaps it is something better. When I hear Iphigénie I forget I am at the opera; I seem to be listening to a Greek tragedy." It is worth noting that 'Paride ed Elena,' written when Gluck was fifty-six, was the only example in all his works of his treatment of an erotic subject. In the other operas the love element remained subordinate to the drama. This is eighteenth century. It also may indicate why the twentieth century is so largely indifferent to the music of Gluck. 'Paride ed Elena' might be an interesting revival for a public that gave no very positive response to 'Iphigénie en Tauride.'

Gluck spent his last years in helping his pupil Salieri and in setting Odes of Klopstock. These latter—there are five of them—are described as of slight musical value, being more declamation than con-

a young man he was something of a wandering minstrel in Bohemia, giving singing lessons and playing the viola da gamba. But the Czech folk influence is not strong in his music. There are touches of the polka swing in 'L'Ile de Merlin' and 'L'Arbre Enchanté,' but the author finds the effort to make a 'Bartered Bride' of 'Orfeo' as ridiculous as it is chauvinistic.

Final Tribute to a Master

A man of means, Gluck spent his last years in comparative luxury. His death in 1787 was the direct result, it seems, of a glass of forbidden wine with two friends from Paris in a moment of escape from the watchful eyes of his wife, who had stepped out to order his carriage. He was seventy-three and his work was done. The young Salieri, engaged in making a cantata of 'The Last Judgment,' asked him what voice, tenor, baritone or bass, would be most appropriate for the music of the Saviour. "If you wait a little," was Gluck's reply. "I shall be able to tell you from personal experience." The inscription on his grave proclaims him "A forthright German man. A zealous Christian. A faithful husband. Great master of the mighty art of music."

The Notable Work of Heinrich Schenker

(Continued from page 14)

immature musical era, and therefore entirely neglected in his theories. Wagner and Debussy are the targets of many devastating and irate remarks in his writings, yet it is doubtful whether the musical world would be willing to give up Wagner's 'Tristan' and Debussy's 'Afternoon of a Faun.' A theory of lasting value should somehow be able to include these works. And if the question is asked, whether the new teachings of Schenker could be introduced in their present state into the classroom and be of benefit to the young student, the answer must be a decided no, as his methods of presenting his ideas very often detract from their genuine value and stand in the way of future dissemination.

Many pages of his writings are marred by lapses into bitter political tirades and racial discussions which simply are out of place in works of this nature. Though he emphasizes more than once that the understanding of his teachings will inform a performer as to the one and only authoritative interpretation according to the intentions of the composer, it is also never made clear throughout the whole work in exactly what way his methods of analysis will lead to this particular kind of insight. It might prove to be very dull indeed if Beethoven's 'Eroica' Symphony should be interpreted, for all times to come and by all conductors, in one way only.

Work of Paramount Influence

In spite of these shortcomings, the work of Schenker, in the opinion of the writer, will be of paramount influence to the future development of music theory. Never again should textbooks be written with the naïveté shown heretofore. The synthesis of all the elements contributing to a composition must receive systematic attention. The time will come, when more will be expected of the theory teacher than to point out with smug self-sufficiency how Bach has used and inverted a short motive in Two-part Invention No. 1. Schenker points out that the compositions of the extreme modernists are not so much a reaction against the music of the past as a reaction against the theories of the past. It seems that the period of extreme experimentation in music is drawing to a close. Serious efforts are again being made to write music that is not primarily destined to shock the listener and gain for the composer the cheap repute of being *l'enfant terrible* of modern music. But it will be *conditio sine qua non* for the coming genius to master musical synthesis, to recognize and struggle with the forces making for coherence and organization in music.

Sincerity and Devotion

One cannot help but admire the sincerity and devotion which Heinrich Schenker brought to his self-appointed task; the amount of music analyzed in his writings gives proof of never tiring zeal. His work, his challenging ideas, will form the starting point for many new investigations. Schenker's name will go down in the history of music theory for having called attention to a problem that all too long had been allowed to remain in the dark, and for devoting his life work to its solution.

Though Schenker was very much opposed to modern music, which he considered as having only destructive tendencies, the period of experimentation has left us new means of expression, which only await to take their places in a rational system, and it is this writer's firm conviction that the methods proposed by Schenker are capable of being enlarged to such an extent that they may serve to bring order into what seems to us chaos. The time is ripe. But what are our prominent theorists doing? They are trying to adapt the old discredited system for students with mentalities of kindergarten age.

THE OPERA: Wettergren Sings Carmen in Swedish—First Tosca Heard

(Continued from page 94)

the best pieces of work was that of Louis D'Angelo as Rambaldo. The remainder of the long cast was as follows: Perichaud, George Cehanovsky; Cobin, Giordano Paltrinieri; Crébillon, James Wolfe; Yvette, Helen Gleason; Bianca, Thelma Votipka; Suzy, Helen Oelheim; Georgette, Charlotte Symons; Gabrielle, Thelma Votipka; Lollette, Dorothea Flexer and Majordomo, Arnold Gabor.

The scenery was that which Josef Urban designed for the former production and bore little or no relation either to the country or period. The American Ballet contributed some dancing in the second act.

J. A. H.

'Aida' Given for the Third Time

'Aida' pursued its bespangled way for the third time this season on the evening of Jan. 15 with Elisabeth Rethberg singing the title role, Giovanni Martinelli as Radames, Gertrud Wettergren, the Amneris; Louis D'Angelo, the King; Lawrence Tibbett, a full-voiced Amonasro and excellent histrionically as well as vocally; Virgilio Lazzari, the Ramfis, and Giordano Paltrinieri and Thelma Votipka in the role of a messenger and a priestess, respectively.

Mme. Rethberg sang well in the Nile scene, receiving a warm recognition after the aria 'O Patria Mia,' and together with Mr. Martinelli after the last act duet. Mme. Wettergren's singing and acting in the judgment scene remains one of the most impressive and polished accomplishments in the opera. The American Ballet gave a whole-hearted performance and Ettore Panizza held the orchestra to a good pace throughout.

P.

Wettergren Sings Her First Carmen—in Swedish

What was probably the first Swedish to be sung from the Metropolitan's stage in regular opera seasons was Gertrud Wettergren's contribution to a somewhat uneven performance of 'Carmen' on the evening of Jan. 16. A new protagonist here, she had sung the role many times in Europe, and immediately made known her familiarity with it and her assurance in its individual measures. The language barrier, although the Scandinavian tongue is melodious enough, created a feeling that the various characters, in conversations with her, could not understand each other, and

it was strange to hear the many phrases which would have been familiar in French turned to more guttural, less flexible sound.

There was less interest in her singing, which, though seldom opulent, was musically effective and individual in inflection, than in her impersonation, which lacked nothing of vitality, although the



New York Times

Richard Crooks Sang Cavaradossi in the First 'Tosca'

expected allure was lost in a hoydenishness too often displayed in *gauche* gesture. Effectiveness, again, seemed to be the object, and that it was gained was proved by the applause which mounted to ovations for the Swedish singer.

Charles Kullmann was the Don José, singing excellently and conveying a genuine sense of character. Ezio Pinza was hailed as Escamillo, singing the 'Toreador Song' impressively. Queena Mario was a pleasant-voiced and charming Micaela; Thelma Votipka and Helen Oelheim made the most of their roles as Frasquita and Mercedes, and others were Messrs. D'Angelo, Bada, Paltrinieri and Cehanovsky. The American Ballet again gave an undistinguished performance, and Louis Has-



Lotte Lehmann, the Tosca in the First Hearing This Season of Puccini's Opera

selmans made the orchestra only a routine instrument.

Q.

A Matinee 'Tannhäuser'

The matinee performance on Jan 18 was Wagner's 'Tannhäuser' sung for the third time this season. The cast was the same at the previous performance except that Lawrence Tibbett replaced Friedrich Schorr as Wolfram. Kirsten Flagstad was again the Elisabeth; Lauritz Melchior, Tannhäuser, and Margaret Halstead, substituting at the last moment for Gertrud Wettergren, the Venus. Emanuel List sang the Landgrave; Editha Fleischer, the Young Shepherd, and the other minstrels were Hans Clemens, Arnold Gabor, Giovanni Paltrinieri and James Olfe. Atur Bodanzky conducted.

N.

A Popular 'Faust'

The popular Saturday night performance on Jan. 18 was Gounod's 'Faust,' with

Susanne Fisher making her first appearance as Marguerite. Frederick Jagel assumed the title role, Ezio Pinza was Mephistopheles, and Richard Bonelli, Valentine. The lesser roles were capably filled by Irra Petina as Siébel, Ina Bourskaya as Marthe and Hubert Raidlich as Wagner. Louis Hasselmans conducted.

Miss Fisher sang a charming Marguerite and the natural beauty of her voice was evident all evening. Both the 'Spinning Song' and the 'Jewel Song' were beautifully projected. Mr. Jagel's 'Salut De-meure' was a fine piece of vocalism and he gave a straightforward performance throughout.

The Valentine of Mr. Bonelli is one of the best at the company's command. Both his Cavatine and the death scene were above reproach vocally, and highly dramatic histrionically. Mr. Pinza's Mephistopheles was superlative. Miss Petina sang her 'Flower Song' with good tone and won much applause.

H.

Ruth Slenczynski Plays at Sunday Night Concert

Ruth Slenczynski was guest soloist at the Sunday Night Concert on Jan. 19, offering the Beethoven C Minor Concerto and a group of solos in all of which she was given hearty applause. Members of the company who appeared included Helen Jepson, Kathryn Meisle, Charlotte Symons, Helen Oelheim, Joseph Bentonelli, Charles Kullmann, Julius Huehn and Emanuel List. Wilfred Pelletier conducted.

D.

Another 'La Juive'

So superior were several of the performances in Halévy's 'La Juive' on the evening of Jan. 20 that one felt something like distress at what seemed to be prodigal waste of first rate talent on a second-rate opera. Eleazar, played in the Shylock manner by Giovanni Martinelli, is one of the tenor's best characterizations, both musically and histrionically. Together with Ezio Pinza, the Cardinal, he scaled imposing operatic heights in the duet scene in the ante-chamber to the council room in the last act. Mr. Pinza also scored in his pronunciation of the curse.

As Rachel, Marjorie Lawrence presented a convincing and vital picture. At times she was so carried away by the drama of her role that she drove her voice too hard and opened the way to roughnesses foreign

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Curtis String Quartet

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CHARLES JAFFE, Violin

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MAX ARONOFF, Viola
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CHICAGO

Symphony Continues Traditional Course—Another Season of City Opera Seems Assured—Civic Forces Valuable Asset—Chamber Music Flourishes—Choruses Have Good Seasons—Managers Predict Increase of Business



Koaling

By ALBERT GOLDBERG

CHICAGO, Feb. 5.—"More music than for the past five years" would in a phrase report Chicago's current musical season. Local concert managers have operated on comfortably augmented schedules, two opera companies have fulfilled their engagements for four and five weeks each, the



Jason F. Whitney, President of the Chicago City Grand Opera Company

Monte Carlo Ballet Russe played for a week to sold-out houses, and shall return to the Auditorium Theatre for another week's engagement in the early spring. The rock-ribbed Chicago Symphony continues on its traditional course of twenty-eight weeks of concerts, with all series displaying an appreciable increase in subscriptions.

To predict anything operatically would be rash. Yet another season of the Chicago City Grand Opera Company would seem assured with the announcement that Paul Longone has been re-elected to the office of general manager, and Jason F. Whitney to the office of president to succeed the late Karleton Hackett. Other officers will be Charles S. Peterson, vice-president; Anna Fitzu, secretary, and Harry Zelzer, business manager. The outlook is promising for it suggests a sound financial backing, lack of which contributed to the several unfortunate and sensa-

tional incidents which marred the 1935 season.

It is naturally too early for any definite announcement of 1936 opera plans. But on the strength of such memorable performances as those of the American premiere of Respighi's 'La Fiamma,' the past season's outstanding hit, the lovely 'Rosenkavalier' of Strauss, and the more staple 'Don Giovanni' and 'Lohengrin,' it is reasonable to expect much of interest and attractiveness. Besides the Respighi opus, Mr. Longone presented another interesting novelty, Ethel Le-



Paul Longone Was Recently Re-elected General Manager of the Chicago City Grand Opera Company

ginska's opera, 'Gale,' and there was a new ballet, 'Love Song,' to music of Schubert, danced by Ruth Page and conducted by Rudolph Ganz. The roster was strengthened in several departments and among the newcomers and debutants were such names as Ezio Pinza, Armand Tokatyan, Helen Jepson, Emanuel List, Grete Stueckgold, William Martin, Frank Forrest, Mila Kocova, Sidney Rayner, Jean Fardulli and Mildred Gerber. There were, be-

sides, such established favorites as Edith Mason, Rosa Raisa, Coe Glade, John Charles Thomas, Sonia Sharnova, Marian Claire, Lotte Lehmann, Jean Tennyson, Eleanor La Mance, Mari Barova, Ada Paggi, Maria Matyas, Joseph Bentonelli, Mario Chamlee, John Pane-Gasser, Carlo Morelli, Chase Baromeo and Virgilio Lazzari.

The conducting staff acquired a tower of strength in Richard Hageman. Gennaro Papi functioned with his customary efficiency until the regrettable denouement that brought about his



Eric DeLamar, Assistant Conductor of the Chicago Symphony and Conductor of the Chicago Civic Orchestra

resignation. Henry Weber touched a new mark in his career with 'Der Rosenkavalier,' and Otto Vandsburger stepped in the breach with little or no opportunity for rehearsal and acquitted himself creditably on several occasions. Fortune Gallo's San Carlo Company paid a welcome and highly remunerative visit early in the season and is scheduled for a return engagement in the Spring.

What musical Chicago lost in the



Frederick Stock, Now in His Thirty-second Year as Conductor of the Chicago Symphony

death of Louis Eckstein, only music lovers who have sat enchanted in lovely Ravinia Park can appreciate. Adding still more regret to his death, was the disclosure that he had planned to resume opera performances at Ravinia during the coming summer. No provision was made in Mr. Eckstein's will



Henry E. Voegeli, Manager of the Chicago Symphony

for the continuance of Ravinia, but it is understood that Mrs. Eckstein is sympathetic to the venture and may possibly consider carrying on with her late husband's plans.

Symphony Maintains Golden Mean

Symphonically Chicago does not boast the variety that enlivens its operatic activities. But, the always dependable quality of the Chicago Symphony's offerings continues. Frederick Stock, now in his thirty-second year as conductor of the organization, steers a safe course between the conservative and the advanced, and in consequence keeps peace between warring factions. He is ably assisted in his plans by his associate, Eric DeLamar, a sterling musician and thoroughly routinized conductor.

One of the two major events of the symphony season has already come to pass, Mr. Stock's concert performance of 'Tristan und Isolde.' The other feature offering will be Bach's 'St. Matthew Passion,' first presented on the symphony programs last year. This

(Continued on page 139)

CHICAGO



Grace Denton, Who Conducts a Course in Music Appreciation under the Auspices of Northwestern University



D. L. Cornet, Western Manager of Civic Concerts Service



Arthur L. Wisner, Head of the Chicago Office of Columbia Concerts Corporation



Bertha Ott, Chicago Concert Manager

(Continued from page 138)

will be heard on April 7 and April 9 and 10. The choral forces will be the Apollo Club and the same soloists will be heard as in the previous performances: Claire Dux, Kathryn Meisle, Frederick Jagel, Fred Patton and Chase Baromeo. The Chicago Symphonic Choir will again sing the chorales.

The remaining soloists of the symphony season will be Rudolf Serkin, pianist, on Feb. 6, 7, and 11; Gitta Gradova, pianist, on Feb. 13 and 14; Mischa Mischakoff, violinist, on Feb. 20 and 21; the Kolisch Quartet, on Feb. 25, 27 and 28; Efrem Zimbalist, violinist, on March 5, 6, and 10; the Trio Italiano, with Alfredo Casella at the

piano, on March 12 and 13; Gregor Piatigorsky, cellist, on March 19 and 20; Percy Grainger, pianist, on March 26 and 27, and Nathan Milstein, violinist, on April 16 and 17. The final concerts of the season will be held on April 23 and 24. The remaining "pop" concerts will be held on Feb. 8 and 22, March 7 and 21 and April 4 and 18. Three Young People's Concerts remain on the schedule for Feb. 19, March 18 and April 15.

In addition to his duties as manager

of the Chicago Symphony, Henry E. Voegeli has also scheduled two recitals at Orchestra Hall, Alexander Brailowsky, pianist on Feb. 2 and Nathan Milstein, violinist, on Feb. 9.

Civic Forces a Valuable Asset

Naturally following its elder brother in consideration comes the Civic Orchestra of Chicago, classified as a training school for orchestral players, but in reality a symphony of high caliber besides being an educational institution of inestimable worth. Eric DeLamarter is the conductor and Frederick Stock the musical director. Young talents, chosen by competitive examination, are given the opportunity to learn the symphonic repertoire both in general and section rehearsals, and are provided with access to classes in theory, conducted by Dr. Albert Noelte. Graduates of the Civic Orchestra have justified the organization many times over. Scarcely a major symphony of the country but has one or two Civic graduates on its roster, while the parent organization, the Chicago Symphony, now enlists the services of no less than thirty-five former Civic players, including five first chair men. Classes in conducting and chamber music are also open to members who qualify. The first Civic Orchestra concert of the season was held at Orchestra Hall on Jan. 26 and two others are listed for Feb. 23 and March 29.

The Civic Music Association continues its valuable work of bringing music to the children of poor parents in the various parks and playgrounds of the city. Free classes in choral singing are conducted during the Fall and Winter seasons and in the Spring the different groups are combined and brought downtown to Orchestra Hall for a music festival, usually held in conjunction with the Civic Orchestra. Marx E. Oberndorfer is the musical director of the Civic Music Association



Harry Zelzer, Business Manager of the Chicago City Grand Opera Company and Noted Concert Manager

and Werra Schuette the executive secretary.

Chamber music discovers its usual ardent devotees, a group constantly increasing in number. The Chicago Chamber Music Association has sponsored a series of four concerts in the foyer of Orchestra Hall, three of which have already been given by the Mischakoff and Philharmonic Quartets, with one still to come, the Mischakoffs again on Feb. 18.

Other Quartets Active

The Joseffer String Quartet is presenting a series of eight chamber music evenings in the Fine Arts Building, of which there remain concerts on Feb. 23, March 22, April 26 and May 24. The Chicago String Quartet has offered a series of chamber music recitals in the Chicago Woman's Club Theatre, not all strictly devoted to the string quartet. A varied ensemble program was to be heard on Feb. 2 and the quartet will close the season on March 1.

The Woman's Symphony has celebrated its tenth anniversary season with five concerts in the Studebaker Theatre. Ebba Sundstrom continues to conduct and a determined effort has been made by a loyal and devoted group of backers to provide the orchestra with adequate financial support. The next concert will be on Feb. 9 and the final one early in March.

Bertha Ott, among the concert man-

(Continued on page 141)

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—*Chicago Daily News*.

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American Conservatory Engages Buck



Russell

Dudley Buck, Well-Known Vocal Pedagogue, Was Recently Added to the Faculty of the American Conservatory

CHICAGO, Feb. 5.—The American Conservatory recently engaged Dudley Buck, nationally recognized authority on the voice and the art of singing. He will begin his association with the school at once. The son of an eminent composer, he has had a notable career in opera, oratorio and concert both in Europe and America.

Mr. Buck's success as a teacher is best attested by the large number of his pupils who have achieved success in every phase of singing. Fifty-nine of his students occupy important teaching positions in eleven universities and forty-eight colleges and conservatories in all sections of the United States. Twelve hold solo positions in Chicago churches. At the present time ten Buck pupils are regularly heard on the radio in Chicago alone and others in Cleveland, St. Louis, Minneapolis and New York are on sustaining programs. Frank Munn, tenor, has done all of his studying with Mr. Buck. William Miller, tenor, besides filling many concert and opera engagements is frequently heard on WGN; Cyril Pitts, tenor, who recently gave a successful Chicago recital, is heard each week on the Carnation Hour. Jack Owens appears on programs over NBC.

Mr. Buck is one of the founders of the American Academy of Teachers of Singing in New York and is a member of the Chicago Council of Voice Teachers. Before taking up his residence in Chicago he maintained a studio in New York for many years and has lectured and taught at the summer sessions in the University of Kansas and Columbia University of New York. He has also given courses at the University of Iowa and conducted voice symposiums at the University of Minnesota.

YOUNG COMPOSER'S WORKS PERFORMED

Chicago Audience Is Cordial to Music by Second Flutist of Symphony

CHICAGO, Feb. 5.—A program of compositions by David Van Vactor, second flutist of the Chicago Symphony, was heard here in Orchestra Hall foyer on Jan. 20: The works performed were:

Chaconne for String Quartet (1928)
Quintet for Flute and String Quartet (1932)
(Dedicated to Paul Dukas)
Suite for two Flutes (1933)
(First time)
'Das Nachtlied' (From Nietzsche's 'Thus Spake Zarathustra')
'Hüt du dich!' Volkslied for Soprano and String Quartet (1935)
Divertimento for Woodwind Quartet (1935)
(First time)

Arranged in chronological order that the hearer might discover the ascending line of his creative gifts, it was perhaps the most encouraging feature of the music that each successive work showed a marked and appreciable gain in technical mastery, in variety of expression, and in the development of a definite and attractive musical individuality. Without once resorting to the expedient of jazz as a trade mark of nationality, Mr. Van Vactor nevertheless has written music that in its blitheness of spirit, its prevailing wit and humor, its serene and unaffected boldness, could emanate today only from an American.

Mr. Van Vactor's art is firmly grounded in the contrapuntal school of Bach. In fact, his fondness for this type of writing might be considered a drawback were it not for the strength it gives to his music through his constant new and ingenious use of old devices. Of this type were the early Chaconne and the quite ingratiating Suite for two flutes, played by himself and Ernest Liegle, in which, with a minimum of device, he has written five movements of remarkable inventiveness and constant

musical interest. The charge of mere cleverness might be brought against such a feat were it not for the natural wittiness of the result, a wit never forced or prolonged. In fact, the firm proportions of all of Mr. Van Vactor's compositions testify to his powers of self-criticism. Not once in the course of all the works on this program did he overwrite.

The Quintet for flute and string quartet—beautifully played by the composer and the Philharmonic String Quartet—was distinguished by a lovely slow movement and a light and deft scherzo of intriguing rhythm. Perhaps the moment of greatest emotional maturity was reached in the poetic setting of Nietzsche's lines from 'Thus Spake Zarathustra.' In marked contrast was the gay and expert folk song setting, 'Hüt du dich!', which had to be repeated. Both were admirably sung by Agatha Lewis. The final Divertimento for woodwind quartet, played by a group of Mr. Van Vactor's colleagues of the Chicago Symphony, was again in the vein of lightness and humor, contrapuntal in texture, but harmonically advanced and of the present moment in feeling.

Both Mr. Van Vactor's music and its enthusiastic reception gave new heart to the cause of the American composer.

ALBERT GOLDBERG

Elizabeth Wysor Gives Recital at Easton

EASTON, PA., Feb. 5.—Elizabeth Wysor, contralto, with Louise Erhardt at the piano, gave a recital in Pardee Hall on Jan. 24. Miss Wysor sang two works from manuscript, 'Torna,' dedicated to her by Kathryn Powell, and her own 'Carol,' as well as works by Debussy, Handel and a group of Lieder by Franz, Schumann and Brahms.

CHICAGO



Walter Aschenbrenner, Conductor of the Chicago Symphonic Choir

(Continued from page 139)

agers, reports a splendidly enlarged schedule over recent seasons. Still ahead on her calendar are to be noted concerts and recitals given by Perla Wolcott, soprano, on Feb. 7; Selma Kaderman, pianist, on Feb. 9; St. Louis Symphony, Vladimir Golschmann, conductor, on Feb. 16; Ted Shawn and his Men Dancers, on Feb. 28; Lillian Christianson, pianist, on March 15; Myra Hess, pianist, on March 25; Catherine Guthrie, soprano, and Mario Rubini, tenor, on April 26; Patricia Ann Levit, date to be announced; Edward Collins, pianist, on May 3; Ruth Slenczynski, pianist, date to be announced.

Numerous Soloists Listed

Harry Zelzer has broadened his concert activities after the conclusion of the season of the Chicago City Grand Opera Company, of which he is business manager, and will present a list of distinguished artists. The Minneapolis Symphony, Eugene Ormandy conducting, with Rudolph Ganz as soloist, was heard under his aegis at the Civic Opera House in January, and in the future Lily Pons, on Feb. 1; the Jooss Ballet, on Feb. 8 and 9; Ruth Slenczynski, pianist, on Feb. 10; Nelson Eddy, baritone, on Feb. 15; Ruggiero Ricci, violinist, on Feb. 22; and Tito Schipa, tenor, on May 10, will be heard.

Grace Denton's chief activity of the season has been the unique History and Appreciation of Music course, under the auspices of Northwestern University, wherein classroom instruction and practical demonstration has taken place in the theatre at the same session. Noted artists and organizations have been heard in this successful venture. Among them may be mentioned: Grete Staackgold, Julius Huehn, Manuel and Williamson, the San Carlo Opera, the Monte Carlo Ballet Russe, the Chicago Symphony, Albert Spalding, Mary Garden, Rudolph Ganz and Marian Anderson. Felix Borowski has served as commentator, except for the Russian ballet, when Olin Downes, critic of the New York Times, was heard as lecturer.

Fred Crow, manager of the Auditorium Theatre announced a return engagement of the San Carlo Opera in April and a week of the Ballet Russe in the early spring. A joint recital by Artur Schnabel and Bronislaw Huberman will probably be given in March, in the same theatre.

Arthur Wisner, the enterprising director of Community and Cooperative concerts in the West, announces the opening

of a new suite of offices in the Wrigley Building. The number of cities in the western territory that have adopted either one of these plans has doubled in the last year, necessitating considerable expansion in facilities.

DeVerner District Manager

Henry DeVerner, who has been active in the western division this last year, has been made western district manager and general assistant to Mr. Wisner. Also affiliated with the Chicago office are David Ferguson, Mrs. Amelia Sperry, Dorothea Fitch, Jane Goude, and Joseph Stover.

Jessie B. Hall will hold her twentieth of the Young American Artists Series, founded in 1916 by Miss Hall in co-operation with Glenn Dillard Gunn. This season will begin in March and is attracting unusual attention because Miss Hall announced it as her final

managerial gesture in Chicago before leaving for the west coast.

The Young Peoples' Auxiliary of the Chicago Woman's Musical Guild will sponsor a recital for two members of their own group. Artist students from the studios of Isadore Buchhalter, Vitaly Schnee, Estelle Pershing, Sara Cosgrove and Hanna Butler have signified their intention of appearing in this series which will probably run through a season of ten weeks.

Among the choral groups, the venerable Apollo Club continues under Edgar Nelson. The annual holiday season 'Messiah' has already been presented and on March 3 these choristers will give Handel's 'Judas Maccabeus,' at Orchestra Hall.

The Paulist Choristers of Chicago, Father Eugene O'Malley, conductor, are having the best season this year since that of 1930-31. They have al-



Jesse B. Hall, Concert Manager

ready filled many engagements in and out of Chicago and they are scheduled for three short tours before the close of the season in June. They will be heard

(Continued on page 143)

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MILWAUKEE SYMPHONY LED BY BOJANOWSKI

Re-organized Orchestra Gives Experimental Concert—May Become Permanent

MILWAUKEE, Feb. 5.—A concert on Jan. 6 by the re-assembled Milwaukee Symphony, under Jerzy Bojanowski, was in the nature of an experiment to discover the possibilities latent in a body of men who for two years had not functioned as an organization. The musicians who were leaders of the ensemble



Jerzy Bojanowski, Who Conducted the Milwaukee Symphony in an Experimental Concert on Jan. 6

had tried ever since Mr. Bojanowski first conducted them as the accompanying orchestra for the Polish Opera Company of Chicago a year ago, to induce him to return to conduct at least one symphony concert. It is their hope that a permanent orchestra may be the result, though the prospects are but of the dimmest. Mr. Bojanowski, who is an attaché at the Polish Consulate in Chicago, has become so interested in the United States that he intends to remain. He is forty-three, a profound musician and compelling conductor.

The experimental concert this month brought paeans of praise from all the critics and a continuous ovation from the audience. A second concert was arranged immediately by Edwin F. Pfister, manager, for early April. The orchestra was to have opened the new Shorewood School of Music and Speech on Feb. 3. It is an opportunity for Milwaukee to acquire a brilliant conductor.

On Jan. 13, the Chicago Symphony, Frederick Stock, conducting, gave its fifth concert in its annual series of ten, in the Pabst Theatre. Mischa Mischa-koff, concertmaster, was the assisting soloist, playing the Tchaikovsky Concerto. His technique and masterful temperament made the most of this brilliant work and brought him a demonstration. The orchestra provided superb support and an exquisite performance of Goldmark's Symphony 'The Rustic Wedding.'

Iturbi in Recital

José Iturbi's piano recital in Milwaukee Auditorium on Jan. 12 kept the audience in a state of wild enthusiasm throughout his program. Harry Sanders, Milwaukee's new impresario, sponsored the engagement. He also was responsible for a delightful afternoon with

Angna Enters, on Jan. 19. The following night brought Trudi Schoop and her Comic Ballet to the Pabst under the aegis of Margaret Rice.

Under the auspices of the Society of Musical Arts, two young musicians Elsa Phillips, mezzo-soprano, and Thelma Olson, pianist, gave an excellent account of themselves in the Athenaeum on Jan. 16. Worthy of special mention was the performance of 'The Messiah' by the Arion Musical Club, on Dec. 30, with Mrs. Rexford N. Babb, soprano of Cleveland; Ruth Slater of Chicago; Frederic Jencks, bass of Chicago, and Ted Linsey, tenor of Racine, as soloists. Herman Nott, conducted, and members of the Milwaukee Symphony provided orchestral support.

C. PANNILL MEAD

HOWE CONDUCTOR OF WORCESTER FORCES

Philharmonic Gives First Concert of Season Under New Leader in Mechanics Hall

WORCESTER, MASS., Feb. 5.—The Worcester Philharmonic opened its season on Jan. 9, in a new home, Mechanics Hall, with a new conductor, Walter Howe, and with many new faces in the ensemble, increased to sixty players. Mr. Howe was warmly received in his triple role of conductor, composer, and speech-maker, uttering a most sincere and well-wordsed tribute to the orchestra's patrons. Arthur J. Bassett, pianist, played with understanding skill in Mr. Howe's Concerto (in one movement), originally scored for two pianos only, and now receiving its first orchestral performance. Applause persisted until the composer joined the soloist.

The concerto possesses well-sustained interest, using three contrasted themes, virile cross-rhythms, and a suave conclusion. The orchestra sounded extremely well in Mechanics Hall, in spite of the loss of many old members, and the substitution of some less experienced players. The program included Mozart's G Minor Symphony, Grieg's 'Peer Gynt' Suite No. 1, and Liszt's Les Préludes. Myrtle D. Olson is concertmaster, and David D. Kaplan and Percy E. Tolman are associate conductors.

Nicholas Slonimsky and his Chamber Orchestra of Boston were presented by the Worcester Art Museum in a free concert on Jan. 5.

Raymond Morin, pianist, heard frequently in private recitals and over the radio, played his first Worcester public recital in Tuckerman Hall on Jan. 7, offering an extensive program.

New applicants for Festival chorus membership swamped the facilities for try-outs on Jan. 7, and over 500 voices responded to Albert Stoessel's baton.

The Holy Cross College Philharmonic and glee club, directed by J. Edward Bouvier, were heard on Jan. 16 in the main ballroom of the Bancroft Hotel in a concert sponsored by the Chesterton Club.

The Parent-Teachers Association sponsored a presentation of 'Martha' at the Auditorium on Jan. 16 for high school pupils, and 'The Blue Forest' for younger children. A concert by Russell Ames Cook and the Little Boston Symphony is planned for Feb. 7.

JOHN F. KYES

Harty Conducts Walton's First Symphony with Chicago Forces

(Continued from page 3)

in Wisconsin, Michigan, Minnesota, Indiana and Illinois. Their Chicago concert, which will commemorate the thirty-second year of the founding of the choir, will be held in Orchestra Hall on April 29. In early July the boys of the Paulist Choristers will leave for their summer home in Land O'Lakes, Wisconsin.

The Marshall Field and Co., Choral Society will give their annual program of miscellaneous choruses on April 22. The conductor will be Edgar Nelson and Helen Jepson, soprano, soloist. Other choruses will come forth after a winter of rehearsal for their annual Spring appearances. Among these may be listed the Singverein, the Chicago Bach Chorus, the Lutheran Teacher's Chorus, the Bell Telephone Company Choruses, the Welsh Male Voice Choir excuse for a twentieth century hearing is such a performance as it received.

The Walton symphony had been announced for repetition at the Tuesday concert of Jan. 28, Sir Hamilton's last appearance, but pressure had apparently been brought to bear upon the conductor—the newspaper advertising stressed the change of program—and perhaps somewhat cynically he substituted Dvorak's 'New World,' the while defiantly giving Chicago its first hearing of Sibelius's Seventh Symphony. The program:

Symphony No. 7 in C.....Sibelius
(First time in Chicago)
Symphony in B Flat, (B. and H., No. 12)
Haydn
Symphony No. 5 in E Minor, 'From the New World'.....Dvorak

Though in its way Sibelius's late symphony is as uncompromising as Walton's First, the usually staid matinee audience gave it a tremendous reception. The interpretation was indeed magnificent, bringing to the fore Sibelius's reticent and understated emotion. In delightful contrast was the unfamiliar Haydn Symphony in B Flat. The 'New World' was beautifully played, with the life and spontaneity which are inevitable by-products of this conductor's baton.

Though Mr. Stock was scheduled to be on his winter vacation, the illness of his associate, Eric DeLamar, necessitated a postponement and a revision of programs. Jose Iturbi was soloist at the hastily reassembled programs of Jan. 16 and 17. The program:

'Alborada del Gracioso'.....Ravel
Concerto for Piano in D Minor.....Mozart
Mr. Iturbi
Symphony, No. 3 in C Minor.....Scriabin
'Mephisto' Waltz.....Liszt
Variations Symphonique.....Franck
Mr. Iturbi

The presence of the popular pianist accounted for a far larger audience than has recently attended the Thursday evening concerts, and he rewarded his admirers with Mozart playing of a loveliness that quite disarmed criticism, and an interpretation of the Franck Variations of equal polish and tonal suavity.

Scriabin's 'Divine Poem' has long been one of Mr. Stock's compelling *tours de force*, but its effect was mitigated on this occasion by the singularly inept program arrangement which placed it before the intermission, immediately following a full length concerto. Singular too, was the Ravel work as an introduction to a Mozart concerto, though it was exquisitely played. Liszt's 'Mephisto' Waltz was an old



William Walton, Whose First Symphony Was Introduced in Chicago

acquaintance everyone seemed pleased to renew.

Mina Hager, former Chicago soprano, was the soloist at the concert of Jan. 14. Mr. Stock conducted on short notice a concert that originally had been delegated to Mr. DeLamar, suddenly stricken by illness. The program:

Concerto, No. 3 in G.....Bach
Symphony No. 7 in A.....Beethoven
'Gitanjali'.....Carpenter
Miss Hager
Polka and Fugue from 'Schwanda' Weinberger

Miss Hager, though suffering from Chicago's most inhospitable climate, gave poetic interpretation to John Alden Carpenter's enduring settings of Tagore, for which he had made new orchestrations. With little or no rehearsal Mr. Stock gave inspired readings of the Bach and Beethoven.

ALBERT GOLDBERG

CHICAGO

(Continued from page 141)

and the In and About Chicago Supervisors Club.

Well established professional groups such as Noble Cain's Chicago A Cappella Choir, are also planning concerts, details of which have not yet been arranged.

The Chicago Symphonic Choir, conducted by Walter Aschenbrenner, will give its annual concert on April 15. It will again sing the chorales in Mr. Stock's interpretation of Bach's 'St. Matthew Passion' with the Chicago Symphony on April 7, 9 and 10 and will assist in three performances of Weinberger's 'Schwanda,' at the University of Chicago on April 20, 22 and 23.

George Cardinal Mundelein, Archbishop of Chicago, is sponsoring a performance of Pietro Yon's 'The Triumph of St. Patrick,' on March 9 in Orchestra Hall. The Cathedral Choir accompanied by the Chicago Symphony and led by the Rev. Father Edward Hoover, organist and choir director of Holy Name Cathedral will participate. The proceeds will go to old St. Patrick's Church of which the late Dr. J. Lewis Browne was organist for several years.

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Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts, Henry Sopkin.

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Independence Hall

By W. R. MURPHY

PHILADELPHIA, Feb. 5.—The Quaker City is maintaining for the current season the upward trend in musical affairs and activities noticeable last spring, and gaining new impetus as this season of 1935-36 sweeps into its second half. With the country's tardy yet certain and perceptible emergence from the economic depression of the past half decade there has been a corresponding emergence from the musical doldrums. The standard institutions and organizations which have successfully battled the depression are rejuvenated and moving forward, with a basis on the firm foundation of popular approval and support. Some of the organizations which were forced to discontinue are reviving their characteristic activities and despite adverse conditions of the past five years several new groups have courageously launched their endeavors on the musical seas and show definite prospects for the coming season.

The musical barometer shows fair weather, as gauged by the Philadelphia Orchestra and the Metropolitan Opera. The former has had far and away the best season since 1930, when the financial attrition of the times began to impair its longtime prosperity. The Friday house is subscribed for, the Saturday house is bigger by probably forty per cent than even last year's, despite special endeavors in program making, and the Tuesday evening series often approaches capacity. The Metropolitan Opera has returned, after a year's absence—the first in two score years—to be greeted by enthusiastic audiences that fill the Academy of Music as in the boom period ending with 1929.

Installments on Subscriptions

The Philadelphia Orchestra, which, under its new manager, Alfred Reginald Allen, put into effect, among other innovations, the installment form of payment for subscriptions, has profited by this arrangement. More than half of the regular series of twenty-eight Friday afternoon and Saturday evening concerts have been given as well as half of the Tuesday evening series. The return of Leopold Stokowski for more than half the season has been a great asset in the recovery program of the orchestra, and the inclusion of highly favorite guest conductors, has kept the pace steady. Already Hans Kindler, Vladimir Golschmann (new), Alexander Smallens, Fritz Reiner and Thomas Beecham have occupied the podium, and Bernardino Molinari, after nearly a decade's absence is currently conducting. His tenure will end with the pro-

Philadelphia

General Upturn Reflected in City's Music—The Celebrated Orchestra and Visiting Opera Have Record Seasons—Minor Groups Plan Ambitious Programs for Immediate Future

grams of Feb. 7-8 and 14-15 and he will be succeeded by Mr. Reiner on Feb. 21-22. For Feb. 28-29, Werner Janssen will make his Philadelphia debut and following José Iturbi will return for the programs of March 6-7, 13-13 and 20-31. Eugene Ormandy, appointed conductor for the next three years, will not appear this spring. Instead, Carlos Chavez of Mexico will conduct on March 27 and 28 and Saul Caston and Charles O'Connell will divide the concerts of April 3-4 and will tour. Mr.



Leopold Stokowski, Conductor of the Philadelphia Orchestra

Stokowski's final concert as official conductor, after nearly a quarter of a century, will be on April 9-11 when he will bid farewell in a Good Friday and Easter program. However, he will conduct as a guest for more than a score of programs the following season.

The orchestra has been more liberal this year in engagement of soloists than for a decade. Those listed to come in approaching concerts are Charles Kullman, the new tenor of the Metropolitan, whose debut here will take place on the Feb. 7-8-11 program; José Echaniz, the Spanish pianist, also in a local debut, March 6-7-10; and Nathan Milstein, violinist, who returns for the April 3-4 concert. In addition the Mendelssohn Club will appear, with soloists to be announced, in an elaborate choral-symphonic program, Feb. 21-22-25. There will be one more Youth Concert, next month, with José Iturbi conducting and Harl McDonald presiding.

In addition to the schedule, this year the new management instituted a series of five Festival Concerts, with notable attractions. The Ballet Russe, 'Prince Igor' and George Gershwin as soloist in the American premiere of his 'Porgy and Bess' Suite have been chronicled and remaining are the American premiere of Rimsky-Korsakoff's fantasy opera, 'The Invisible City of Kitezh,' on

Feb. 4; and the farewell recital of Lucezia Bori, in a city where she has been a prime favorite for a fifth of a



Dr. Josef Hofmann, Director of the Curtis Institute of Music

century—this being changed in date to March 2, in order to leave the following night originally scheduled open for the Metropolitan Opera.

The Italo-American Philharmonic, now in its sixth season, will give three more events in the spacious ballroom of the Stephen Girard Hotel, under the direction of Guglielmo Sabatini. Despite its name the organization does not confine its repertory to Italian composers, though it has introduced many compositions of the contemporary Latins, as well as revivals of those of previous periods, in the main worthwhile music. Novelties on the Feb. 9 program will be Renzo Bossi's 'Ancient Music' Suite and a Respighi Orchestral transcription of a Tartini sonata. The March 8 program will feature the Rachmaninoff Concerto No. 1 with Marion Dougherty, pianist, as soloist, and the Liza Lehman song cycle, 'In a Persian Garden,' based on the 'Rubaiyat,' orchestrated by Samuel L. Laciari. The April 5 program will be devoted to American premieres of two operas.

The Woman's Symphony Orchestra, J. W. F. Leman, conductor, is giving a series of monthly concerts in Bethany Hall, and the Frankford Symphony Society, the oldest of the suburban orchestral groups, also under Mr. Leman's conductorship, will give two spring concerts. Standard compositions will dominate the programs of both organizations, interspersed by works and transcriptions of contemporary composers—Leopold Godowsky, A. Walter Kramer, Klemm and others.

The Main Line Orchestra, now more than a decade old, will give two spring concerts in Goodhart Hall, Bryn Mawr College, on March 24 and May 29,



View from Art Museum

with Miss Virginia McWatters, coloratura soprano as soloist at the first, which will be repeated at Norristown and Swarthmore. Adolf Vogel, formerly cellist of the Philadelphia Orchestra, is conductor, and J. R. Mickle is manager of the Orchestra, which numbers a personnel of sixty-five. The Old York Road Orchestra, in an opposite suburban direction, will give its usual spring programs. The Conductor is Louis Angeloty, formerly a violinist of the orchestra.

The WPA music project has been revived on a large scale, with several



A. R. Allen, Manager of the Philadelphia Orchestra

orchestras, bands and ensembles, giving employment to many unoccupied musicians. Free concerts are given frequently in Irvine Auditorium of the University of Pennsylvania and Mitten Hall of Temple University, and in high schools and public buildings throughout the city. Full-length symphony programs, often with soloists, are given by the Civic Symphony, which contains in its ranks ex-members of the Philadelphia Orchestra, the old Pennsylvania Orchestra, formerly conducted by Henry Hadley, and of the two disbanded opera companies of half a decade ago. Dr. William C. Mayfarth is in general charge and among the conductors are J. W. F. LeMan, Dr. Emil Folgmann, Bruno Einhorn and Guglielmo Sabatini. Other groups are the Little Symphony Orchestra, the Penn Symphonic Ensemble, the City Concert Ensemble and the Sylvania Symphonic band, with Frank Maurer, Joseph De Luca, Sidney Lowenstein and others conducting.

Metropolitan Season Success

The re-entry of the Metropolitan Opera plus lyric-dramatic contributions by the Italo-American Orchestra and events in the Philadelphia Or-

(Continued on page 145)

Philadelphia



Wm. Shewell Eddis
William K. Huff, Executive Director of the Philadelphia Forum

(Continued from page 144)

chestra's Festival Series, prevented an opera-less year. Half of the abbreviated season of four performances, ensured through the efforts of a committee headed by Mrs. George Horace Lorimer, Lucrezia Bori, Mrs. Alexander Biddle, and Dr. Herbert Tily, who engineered suitable financial guarantees, has passed into history with sold out houses for 'Tosca' and 'Carmen.' The remaining dates are Feb. 18 and March 3. General Manager Edward Johnson, and Assistant General Manager Edward Ziegler have cooperated completely in restoring the Metropolitan season here, and the attendance and enthusiasm have been so great as undoubtedly to forecast a lengthened schedule next season, and a future buildup as the Metropolitan augments its own home season, to the score or more weekly visits of the past two score years at the Academy of Music. One Wagnerian work and one of standard lyrico-dramatic operas will be selected by the committee and prospects include the operatic debuts here of Kirsten Flagstad and Dusolina Giannini in her home town.

The Philadelphia Orchestra having already given a notable production of

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Emma Feldman, Manager of the All-Star Series

'Prince Igor,' in conjunction with the Art of Musical Russia, Inc., will cooperate again with that group in the American premiere of Rimsky-Korsakoff's 'The Legend of the Invisible City of Kitezh.' Alexander Smallens will conduct and in the cast will be such familiar artists as Ivan Ivantsoff, Georges Dubrowsky, Michael Shvets, Ivan Kelikanoff, Elean Shwedova, Joseph Kallini and others known here from such productions as 'Mavra,' 'Khovantchina,' 'Wozzeck,' 'Boris' and 'Prince Igor.' Sergei Soudekine, who did the sets and costumes for 'Mavra' last season, will be in charge of the decor.

The Italo-American Philharmonic will follow its innovation of last season by including unusual operatic works in its programs, Pergolesi's 'La Serva Padrona,' will be given on Feb. 9, with Ludwig Englander, baritone, and Marie

Zara, soprano, in the leads. April 5 will witness two American premieres, 'Il Maestro di Musica' ('The Music Master') of Pergolesi, which was discovered in Berlin and first produced in modern times at Rome on April 27 of last year and 'Una Favola di Andersen' ('A Fable by Andersen') by Antonio Verretti, which was first given in 1934 at the International Music Festival at Venice. Guglielmo Sabatini will conduct all these operettas.

Opportunity for Young Singers

The American Opera Guild, a new and interestingly experimental organization, will inaugurate its activities on Feb. 6 with a production of 'The Bartered Bride' in Scottish Rite hall, a very large and suitable auditorium. Rollin Weber Van Horn is the president, Jan Rodow, general manager, and Walter Grigaitis, formerly director of the old Pennsylvania Grand Opera Company, the conductor. The season will consist of eight productions, two each month. The second bill, for Feb. 20 will include 'The Secret of Suzanne' and a premiere of a new work, 'Garden of Mystery.' All will be sung in English which will be the general policy of the organization. Other works scheduled for the spring will be 'Madama Butterfly,' 'Martha,' 'Faust' (in French), 'Barber of Seville,' 'Il Trovatore' (in Italian) and 'Carmen' (in French). Another policy will be the employment of young American singers as far as possible in the casts, thus furnishing an outlet for much youthful native talent, otherwise without avenues for utilization. Plans of the projectors include use of Philadelphia as a key city of rehearsal and original production and the carrying of entire productions to other cities, where sponsoring organizations are being built up, thus reducing managerial detail and high overhead.

The Philadelphia Forum, William K. Huff, executive director, has been unusually lavish this year in the number, variety and value of its musical offerings. Remaining on the list, are the fifteenth annual Philadelphia Award, established by Edward W. Bok, for an outstanding citizen, on Feb. 5, at which the Philadelphia Orchestra will play; two of four lecture recitals by Olin Downes, music critic of the New York Times, on 'Enjoyment of Music,' with Harold Bauer collaborating on Feb. 21



Fritz Reiner, Head of the Orchestra Department of the Curtis Institute and a Guest Conductor of the Philadelphia Orchestra

in 'Piano Music from Bach to César Franck,' and The Harvard Glee Club participating on March 30 in 'The Glory of Choral Music' from Fifth Century Chorales to Gilbert and Sullivan; Josef Hofmann's only recital appearance in Philadelphia of the season on March 13; the Jooss Ballet on Feb. 26, featuring the spectacular dance-drama of 'The Green Table'; and Ted Shawn and his Men Dancers, for the first time in this city, on March 17. All events are subscribed for and set for the Academy of Music.

Emma Feldman's All Star Concert Series, established last year, has this year attained sensational success, with hundreds of chairs on the Academy Stage for some of the earlier events, which included Iturbi, Tibbett and La Argentina in recital. Remaining events are Jascha Heifetz on Feb. 6 and Grace Moore on March 26, her first recital appearance here. In addition Miss Feldman is engineering successfully the local debuts of some less known but rising artists, such as Ruth Slenczynski.

The Philadelphia Orchestra Festival Series will conclude on March 2 with the Lucrezia Bori recital, her Philadelphia farewell, in the Academy.

(Continued on page 184)

JOHN HERRICK

BARITONE

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Herrick has been endowed with an admirable voice: moreover he has taken the pains to discover how to derive useful service from it. If at least half the singers who follow him on that stage from now until May are similarly equipped, the season will be a fruitful one."

PLAZA ARTISTIC MORNINGS, Jan. 23, 1936

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BOSTON



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By GRACE MAY STUTSMAN

BOSTON, Feb. 5.—With the coming of government-supported choral and orchestra groups in Boston a problem has been created by the overlapping roles played by free concerts and privately sponsored ones. On the surface it would appear that both types of organization are supplying the public with cultural recreation of the same value, adhering as they do to similar repertoires; and that the only difference lies in the fact that government concerts may be heard free, while the others must be paid for.

It was partly to combat this impression that the venerable Boston Sym-

phony on-tour itinerary of the orchestra, including Wellesley and Springfield, Mass., Philadelphia, Utica, and Rochester, N. Y. The orchestra makes appearances also this season in Ann Ar-

lington, given only once before in this city, and several performances of new American works, among them, 'Astarte' by Johnson. A work by Frederick Converse and the contemplated American premiere of a Japanese work will enliven the programs. The orchestra also schedules the appearance of Edwin Franko Goldman as guest conductor.

Will Perform 'Aida'

Although Mr. Sevitzy gives his services to the orchestra in unstinted

The Apollo Club, Thompson Stone, conductor, plans its usual number of



© Bachrach
Serge Koussevitzky, Conductor of the Boston Symphony

bor, Schenectady, Toledo, and Pittsburgh—a formidable schedule in addition to the sixty-odd concerts here in Boston. It is not surprising that the indefatigable Dr. Koussevitzky should find a mid-season holiday desirable, at which time the orchestra calls a guest conductor—last year, Adrian Boult of London, this year Dimitri Mitropoulos of Athens, Greece.

Dr. Koussevitzky plans no definite festival for symphony patrons this year, but the orchestra's participation in the Stockbridge fete during the coming summer will be a wholly new departure for this organization. A second departure will be that of sponsoring a pair of concerts on March 16-17 by the New York Philharmonic, with Arturo Toscanini conducting. It is anticipated that these concerts will provide one of the musical high-lights of the season.

People's Symphony Active

One of the most hopeful indications of awakening interest in orchestral music is the increased sale of tickets for the People's Symphony, Fabien Sevitzy, conductor. This orchestra, now in its sixteenth season has always offered the best in orchestral literature at a very nominal top price. And, thanks to Mr. Sevitzy's energy and devotion, it is playing better than it ever played before. During the remainder of the season it will present an all-Tchaikovsky program, a performance of Kodaly's 'The Psalmus Hungaricus,' which was



Mrs. Anita Davis-Chase, Manager of the Metropolitan Opera Visits in Boston, and of a Notable Concert Series



Fabien Sevitzy, Under Whose Direction the People's Symphony Has Made Much Progress



Aaron Richmond is Presenting a Brilliant List of Visiting Artists

phony inaugurated the policy of making a limited number of tickets available to high school students of accredited musical standing, an arrangement which might be defined as a scholarship in listening. It is too early at this writing to determine tangible results of such an experiment, but it is worthy of note.

The seasonal subscriptions to the four series of Boston Symphony concerts and to the usual series in Cambridge are not appreciably different from last year. The number of out-of-town concerts have increased, however. The orchestra periodically visits New York City, Brooklyn, Providence, R. I., Hartford, Conn., New Haven, Conn., New Brunswick, N. J., Northampton and Worcester, Mass. In addition to this list, new cities have been added to the

measure, he also finds time to continue his activity with his Young People's Ensembles which are scheduled to stage a performance of 'Aida' before the end of the season, together with a concert for the Boston Rotary Club.

Handel and Haydn Society

Turning from the instrumental to the choral, we find the Handel and Haydn Society, Thompson Stone, conductor, planning another Wagnerian program for its mid-season concert in Symphony Hall on Feb. 16, at which time it will present Richard Crooks and Edith Mason as soloists. John Charles Thomas has been selected as soloist for the society's performance of 'Elijah' on April 12.

Although the Cecilia Society, Arthur Fiedler, conductor, is giving no concert of its own this season, it provides an effective choral background for the Boston Symphony when voices are required by Dr. Koussevitzky.

concerts for the season, presenting music in variety, both old and new, with various soloists to be announced.

One of the most interesting of choral activities centers in the New England Federation of Men's Glee Clubs, Herbert J. Gurney, president. The federation now numbers thirty male choruses, and at the last annual contest and concert held at Hartford, Conn., there were approximately 850 men on the platform in the evening, at which time the final program was given. The federation is actively sponsoring a Junior Boys' Glee Club movement, and several clubs have enthusiastically organized such groups. The first one to establish a junior club has been the Amphion Club of Melrose, Mass., James R. Houghton, conductor, and it is planned to offer the younger men membership in the older organization when they shall have reached a suitable age and can meet the vocal requirements of their sponsors. Inasmuch as the Amphion Club has but recently joined the federation, it would seem that

(Continued on page 147)

BOSTON

(Continued from page 146)

its members are plunging with vigor into the activities of the association. Mr. Gurney states that the Beverly, Mass. Men's Singing Club, James W. Calderwood, conductor, and the Wollaston Glee Club of Quincy, Mass., Donald Tower Gammons, conductor, are also actively interested in this movement.

New Scholarship Founded

Another worthwhile activity of the federation is the scholarship fund for the musical education of some boy in New England or eastern Canada. The fund is to be in perpetuity, and may never be shifted from its original object. A substantial addition to the fund was recently made by the gift of \$100 from the Andover, Mass., Male Choir, J. Everett Collins, conductor. It is expected that the fund will reach \$10,000. In addition to the federation scholarship, which Mr. Gurney hopes may soon be functioning, the Wollaston Glee Club sponsors a scholarship of its own, open to school children of Quincy and nearby towns. The scholarship is won by competition and the winner is sent to the New England Conservatory of Music. On March 14 the federation will hold its annual banquet at the Boston Chamber of Commerce and on May 9 it will go to Springfield for its annual contest and concert. Judging by its many and varied activities, it is evident that President Gurney heads a "going" concern.

Club Activities

Turning from the activities of the men to those of the women, we find in Boston three clubs of outstanding achievements. The Chromatic Club, Mrs. A. Julian Rowan, the president, tells us that the club draws from its own membership as well as upon outside talent for its programs, and that it is particularly interested in presenting young American musicians. On April 12 the entire program will be given by Heinrich Gebhard, who will play many of his own compositions in addition to those by other composers. The club numbers 150, and comprises both pro-

Symphony Assumes Educational Role — Includes New Cities in Itinerary—'Aida' Will Be Given by Local Group—Clubs Establish Junior Branches—Schools Adopt New Policy



Wallace Goodrich, Director of the New England Conservatory of Music and Conductor of its Orchestra

fessional and non-professional members. It is the oldest organization of the three.

In 1895 a group of Edward MacDowell's pupils organized the MacDowell Club which now numbers 450 members, a few of whom are listed as associates. Miss Helen M. Ranney is now president of the club, which offers programs by musicians drawn entirely from the large active membership. The club has a large women's chorus and an orchestra of eighty, each one conducted by Arthur Fiedler. On Feb. 5 the chorus will give an afternoon concert, assisted by George Millrood, violinist and Ruth Culbertson, pianist; and on

(Continued on page 186)

Handel-Haydn Society in 120th Year

BOSTON, Feb. 5.—Concurrently with the Händel celebration during the past year has come the 120th anniversary of the Händel and Haydn Society of Boston. With the exception of the Stoughton, Mass., Musical Society, the Händel and Haydn Society is the oldest living choral organization in this country. Since its founding in 1815 by Messrs. Gottlieb Graupner, Thomas Smith Webb and Asa Peabody, each an outstanding figure in the music world of late colonial days, the Händel and Haydn Society has steadily and persistently advanced the cause of good choral singing. Its influence upon the church music of this country has been widely felt, and during its long life it has dedicated its energies to the presentation of all the major oratorios by the pair of composers whose names it adopted. The society's annual Christmas presentation of 'The Messiah' this season marked its 166th public performance of this work.

In the early days it was customary for the president of the society to act also in the capacity of conductor, but with growth came the increasing need for a more specialized type of leadership, and in subsequent years the roster of its conductors has included the names of Carl Bergman, Carl Zerrahn, B. J. Lang, Emil Mollenhauer and others. Upon the death of Mr. Mollenhauer the society invited Thompson Stone to become its conductor, a post which he occupies at present.

Personnel Increased

The passage of years has brought the demand for works other than church music and oratorios, and this in turn has necessitated a change in the personnel of the chorus so that in contrast to the early preponderance of male singers, the society now numbers almost twice as many women as men, with a total active membership approximating 400. In order to extend its activity, the board of governors has recently established the Händel and Haydn Associates, comprising a non-active membership among lovers of music who find themselves in accord with the ideals of the society, and thus creating a fellow-

ship which will foster a greater interest hereabouts in the larger forms of choral music.

Well-known singers have assisted the Händel and Haydn Society, notably Mmes. Parepa-Rosa, Giulia Grisi, Lilli Lehman, Therese Tuetjens, Clara



Thompson Stone, Conductor of the Händel and Haydn Society

Louise Kellogg, Lillian Nordica, Mme. Schumann-Heink, and Messrs. John Brahm, Charles B. Inledon and Myron W. Whitney.

Plaque Presented

In recognition of the accomplishments of the Händel and Haydn Society during its six-score years of activity, the Mayor of Halle, birthplace of Händel, through the German consul-general in Boston, Baron Kurt von Tippelskirch has announced that the society has been awarded one of the memorial plaques commemorating the 250th anniversary of Händel's birth. These plaques are presented only to choral societies which have been outstanding in the presentation of Händel's music. Courtney Guild has for many years been the efficient president of the society.

GRACE MAY STUTSMAN

THE OLD HARP SINGERS OF NASHVILLE, TENN.

In Programs of Early American Folk- and Art-Music

THE SINGERS

SOPRANOS, or "trebles" of long ago:
JUSTINE TIGERT, GLENN CARROLL
TENORS, sang the "lead" in times gone by:
ROBERT DOWDEN, JAMES McGLOTHLIN
ALTOS, or "counters" of yore:
MARY DENNIS, ARLENE RICHARDSON
BASSES, ever the same:
E. J. GATWOOD, WAYNE BARKER

Folk-lore Advisor: E. J. GATWOOD, Musical Director
GEORGE PULLEN JACKSON, Manager

The Old Harp Singers are unique. No other group of trained artists has ever aimed to put before our people our own traditional music in all its vocal variety. Their presentations, based on an immediate and intelligent contact with the folk-singers of the South, are genuine and authentic and have adopted not only the matter but the manner of the tradition. Their contributions to American culture will, I believe, parallel that made to English culture by the English Singers of London.
JOHN POWELL, Pianist, composer, folk-music authority.

"Now let Americans hear also THEIR OWN racial music"



Concert Management VERA BULL HULL, Steinway Bldg., 113 West 57th Street, New York



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CINCINNATI

Grand Opera, Ballet, Symphony and Choral Concerts Forecast Plethora of Events for Local Calendar—'Die Meistersinger' to Be Given in March—May Festival Again to Conclude Symphony Activities

By RICHARD LEIGHTON

CINCINNATI, Feb. 5.—The second half of the 1935-36 music season has the appearance, in anticipation at any rate, of Cincinnati's ancient glories made to live again as of old, yet with much dazzling stuff that is entirely new. With venerable Music Hall, and Emery Auditorium, as well as the newer Taft Auditorium, due not many weeks hence to resound with grand opera, ballet, symphony and choral concerts, and the playing of the foremost artists of the music world—with important musical events scheduled for almost every day of the next four months—the staid citizenry are preparing to cast off the glumness begotten of a cold, wet winter.

The Cincinnati Symphony commands first place with its regular series of concerts, to which Eugene Goossens has added, as this season's unique feature, full-scale productions of Wagnerian music-drama, ballet performances, and a final concert with combined orchestra and chorus.

One opera remains out of the four which were distributed over the whole season. On March 20 and 21 'Die Meistersinger' will culminate a series made up of 'Die Walküre,' 'Tannhäuser,' and 'Tristan und Isolde.' It is not known what soloists will be brought here for the occasion, but the calibre of previous importations gives rise to encouraging expectations. These productions employ the resources of a large reservoir of local talent in addition to outside artists. Not only is the entire symphony used, but a large chorus, under Alfred Hartzel, and many local soloists make up the ensemble. In addition, the intricate mechanism of a Wagnerian stage is supervised by Robert Korst. Under Eugene Goossens this series represents an achievement of persevering energy and artistic discrimination in bringing Cincinnati a type of music it has been denied for many years.

Feb. 21 and 22 bring the Monte Carlo Ballet Russe in three performances assisted by the Orchestra. The regular concerts of the symphony also offer much of interest. Starting Feb. 14 and



Eugene Goossens, Conductor of the Cincinnati Symphony and the May Festival

15 seven pairs of concerts will complete the season, featuring an impressive array of soloists. Nathan Milstein, violinist; Ary van Leeuwen, solo flutist of the orchestra; Percy Grainger, pianist; and Carl Friedberg, pianist, are included in the list. In addition, a number of Young People's and popular concerts, both in and out of town, increase the activity of the orchestra this spring. And in triumphant conclusion to the series comes the final concert late in April, in which the orchestra, the various groups making up the May Festival chorus of last year, and outstanding soloists join forces.

Broadcasts Aid Music

Cincinnati's musical activities this year have widened incalculably the scope of their influence through the weekly broadcasts emanating from the Cincinnati Conservatory of Music over the Columbia system. These programs, arranged and conducted by Alexander von Kreisler, head of the orchestra and opera departments of the conservatory, have aroused proportionately greater attention in Eastern and Western music

centers than they have in Cincinnati itself. Unable to depend upon the artist faculty for all of the programs, Mr. von Kreisler has developed the Conservatory Symphony, composed entirely of students, into a musical ensemble of professional calibre, which broadcasts full-fledged orchestral concerts every three or four weeks, besides accompanying soloists from the artist faculty more frequently. The rest of the programs are devoted to ensemble music of a varied character.

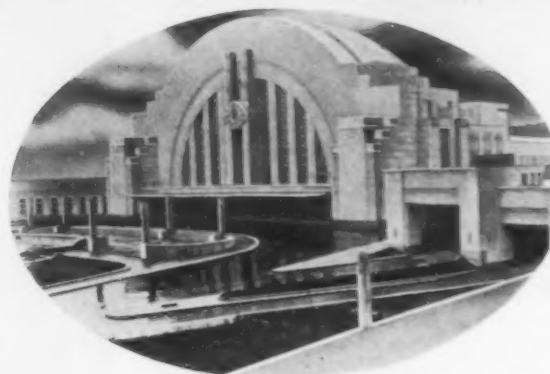
In addition to regular student recitals,



J. Herman Thuman, Concert Manager and Director of the Cincinnati College of Music

a series of afternoon musicales featuring artist faculty ensemble groups and soloists, presumably will continue to draw interested audiences during the remainder of the season; the Conservatory Concert Band, led by Frank Simon, head of the well-known Armco group, gives intermittent programs; two broadcasts each week over a local station WCPO, give advanced students an opportunity to acquire experience in solo performance. Outside the field of applied music, a series of music appreciation lectures by Dr. Thomas James Kelly at the University of Cincinnati, will conclude during the spring, as will a series being given by Rabbi James G. Heller at the conservatory.

The College of Music, Cincinnati's other music school, of which J. Herman Thuman is director, has a full and



Cincinnati Railway Terminal

varied program for the coming season. A particular achievement will be the work of the opera department. This month will see the performance of the Prologue from Boito's 'Mephistopheles' and Mascagni's 'Cavalleria Rusticana' by students from the classes of Italo Picchi; later in the season, Mr. Korst will supervise the production of Mozart's 'The Magic Flute.' In both productions the College of Music Symphony of seventy students will support the cast, playing under the baton of Walter Heermann.

The College Symphony, which has also won enviable renown in local circles for the quality of its performances and the ambitious nature of its undertakings, will give three more concerts, featuring as soloists outstanding members of the student body. Recitals are almost a daily event, with particular interest being centered on the ensemble programs prepared by the classes of Mr. Heermann.

Characteristic of the progressive character of Cincinnati's musical program for the coming season is the attention being given to modern composers. The Contemporary Concert Series is devoted exclusively to the performance of works of contemporary composers who have won distinction either in this country or abroad. Under the sponsorship of Mrs. John W. Haussermann and John W. Haussermann, Jr., the latter a composer of note both locally and elsewhere in the country, two concerts have already been given, at which have been played works by Rieti, Ravel, Bartók, Hindemith, Riegger, Prokofieff, and Moritz. Two more concerts will be given during the rest of the season. The first, which will take place in March or April, will offer music for piano, stringed instruments, and voice, by Tibor Harsanyi, Anatol Provaznik, and Paul le Flem. The second has not been definitely programmed as yet, but will probably consist of works for small mixed chorus, also in the modern medium.

Similar enterprises are becoming more and more frequent. One of these is the Cincinnati Chamber String Ensemble.

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THE OPERA: Flagstad in 'Götterdämmerung'—Favorite Operas Repeated

(Continued from page 137)

to perfect singing. Hans Clemens was well cast as Leopold and contributed much excellent vocalism as did Queena Mario as the Princess. Other good performances were given by Alfredo Gandolfi, Louis D'Angelo, Dudley Marwick and James Wolfe. An elaborate and entertaining buffoons ballet was arranged by George Balanchine for Act III, and Gisella Caccialanza appeared with William Dollar in the Valse in Act I. Wilfred Pelletier conducted capably, but the work of the orchestra was far from admirable. R.

'Die Walküre' for Grenfell Mission

A capacity house assembled on the afternoon of Jan. 22, to hear 'Die Walküre' given in aid of the Grenfell Medical Mission in Labrador. Gertrude Kappel made her re-entry into the company as Siegmund and Kirsten Flagstad sang Brünnhilde. Doris Doe doubled as Fricka and Waltraute; Lauritz Melchior was Siegmund; Friedrich Schorr, Wotan; Emanuel List, Hunding; and the other Valkyries included Dorothee Manski, Charlotte Symons, Pearl Besuner, Ina Bourskaya, Irre Petina, Thelma Votipka and Myrtle Leonard. N.

The Third 'Rigoletto'

'Rigoletto' was sung for the third time this season the evening of Jan. 22, with a third Gilda in the person of Eidé Noréna and a new Maddalena in Myrtle Leonard, who had not sung the role here before. Lawrence Tibbett was the jester, Charles Kullmann the Duke, and Virgilio Lazzari, Sparafucile. Other roles were filled by Thelma Votipka, Charlotte Symons, Paulina Tomisani, Alfredo Gandolfi, George Cehanovsky and Angelo Bada. Ettore Panizza conducted.

Mr. Tibbett's singing was of distinguished quality throughout, especially in "Cortigiani, vil razza" in the third act. Mr. Kullmann also shone in this act with some really exquisite singing. Miss Noréna sang much of her music with fine tone and excellent schooling. She did not attempt the interpolated high E at the end of 'Caro Nome.' Mr. Lazzari gave a sonorous rendition of his scene with Rigoletto and the remainder of the cast was adequate. H.

'Lohengrin' for the Fourth Time

'Lohengrin' was sung for the fourth time this season on the evening of Jan. 23, with the same cast as that of the previous hearing except that Gertrude Kappel replaced

Marjorie Lawrence as Ortrud. Kirsten Flagstad was Elsa; Lauritz Melchior, Lohengrin; Eduard Habich, Telramund; Ludwig Hofmann the King and Julius Huehn the Herald.

The performance was one of high calibre and Mme. Flagstad again demonstrated



Karin Branzell, Who Returned to the Company and Appeared in 'Götterdämmerung'

that rumors of vocal impairment are false ones. Mme. Kappel's Ortrud was fine in every way and the scene at the cathedral entrance was superbly sung by both artists. Mr. Melchior and Mme. Flagstad sang the nuptial music with grace and charm. The other roles were capably filled. Mr. Bodanzky conducted with more than usual finesse. D.

Pons Returns as Lakmé

Delibes's 'Lakmé', on Jan. 24, served to bring Lily Pons once more to a devoted public after a fortnight's absence due to illness. It also brought the veteran Léon Rothier back for the first time this season. Frederick Jagel took the place of Giovanni Martinelli at the last moment and acquitted himself with distinction in the role of Gerald. George Cehanovsky was Frédéric and Irre Petina, Mallika. The remainder of the cast included Mmes. Gleason, Flexer and Votipka and Messrs. Paltrinieri, Altglass, Bada and Raidich. Louis Hasselmans conducted.

Miss Pons as usual, carried the opera on her shoulders and to her is due its stay



New York Times

Frederick Jagel as Faust in Gounod's Opera

in the repertoire. Her 'Bell Song' was bell-like in every respect and the beautiful duet in Act I with Miss Petina was exquisite. Mr. Jagel's 'Fantaisie aux Divins Mensonges' received an ovation. D.

The Fourth 'Aida'

John Charles Thomas made his second appearance as Amonasro in the season's fourth 'Aida' on the afternoon of Jan. 25. His singing in the Nile scene was particularly stirring. Elisabeth Rethberg reappeared in the title role and Frederick Jagel returned to the part of Radames, in which he made his Metropolitan debut. Both were in good voice and their arias and duets were among the highlights of the performance. Gertrud Wettergren again was an Amneris of distinction and Chase Baromeo an admirable Ramfis. Ettore Panizza conducted. The performance was in substitution for the announced repetition of 'La Rondine,' postponed because of the illness of Lucrezia Bori. O.

'Carmen' Given for French Hospital

The annual performance for the benefit of the French Hospital was 'Carmen,' given for the fourth time this season, on the evening of Jan. 25. Rosa Ponselle again assumed the role of Carmen and Hilda Burke was Micaela, the part in which she made her Metropolitan debut. Giovanni Martinelli sang Don José and Ezio Pinza was Escamillo. Other roles were filled by Mmes. Votipka and Oelheim and Messrs.

Bada, Paltrinieri, D'Angelo and Cehanovsky. N.

A New Departure for Sunday Nights

A new and welcome procedure for the Sunday night concert on Jan. 26 brought scenes intine of the second act of 'Madama Butterfly' and the third act of 'Manon' in addition to the usual individual solo and duet performances before the curtain. In the first, Hilda Burke sang Cio-Cio-San, Irre Petina, Suzuki, and Alfredo Gandolfi, Sharpless with high musical distinction as did Suzanne Fisher and Joseph Bentonelli in the latter. Both were done in costume and in conventional stage settings.

The décor for the Puccini extract suffered considerably from over-straining in the intine direction. Various odds and ends, including two diminutive latticed "flats," represented the home of Cio-Cio-San with remarkable inadequacy. The unusual response of the large audience, however, recorded complete approval and should constitute strong encouragement for the continuance of the scene intine plan in future. It assuredly surpasses the traditional formal concert.

In addition, six excerpts from 'Mignon' were sung by Josephine Antoine, Mr. Bentonelli, Marek Windheim and Miss Petina, and other operatic fragments by Gertrud Wettergren, Dorothee Manski, Paul Alt-house, Editha Fleischer and Julius Huehn. Wilfred Pelletier conducted. R.

Flagstad in 'Götterdämmerung'

In superb voice, Kirsten Flagstad carried the season's second hearing of 'Götterdämmerung' forward to a high pitch of intensity and drama on the evening of Jan. 29. It was her second appearance at the house as this Brünnhilde, and marked a notable gain in authority and assurance, fine as the first one was. Her glorious voice soared and rang in every scene where she appeared, and her reticence of acting proved fortunate and moving in all scenes except for the Immolation, where she was distracted somewhat by a recalcitrant Grane. The second act was particularly gripping and her scene with Hagen and Gunther marvellously sung and acted.

Lauritz Melchior was also in excellent estate and sang the measures of Siegfried with resonant and usually beautiful tone. Other associates rose to a fine delineation, notably Ludwig Hofmann as a sinister and dominating Hagen, although his vocalization was not always true or pleasing. The return of Karin Branzell made a high point of the Waltraute scene, and the contralto was welcomed warmly for her vigorous and elemental delivery of her role.

Dorothee Manski, who appeared in the first two acts as Guttrune (having sung one of the Norns in the Prelude as well).

(Continued on page 214)

"Has Living Tone of Color"

MARSHALL MOSS

VIOLINIST

HIGHLY PRAISED BY NEW YORK CRITICS IN
DEBUT RECITAL IN TOWN HALL, OCTOBER 28, 1935

Excerpts from the New York Press

Shows true musicianship . . . Mr. Moss has had excellent training, which showed in his playing. His principal teachers have been J. C. Van Hulse, Leopold Auer, Franz Kneisel, Paul Stassevitch and Hans Letz. The make-up of his program testified to the seriousness of his accomplishments and to the catholicity of his taste.

Mr. Moss communicated his true musicianship, and substantial conquest of his instrument. His tone is living and it has color. His left hand technique is clean and well founded.

These qualities were exemplified not only in readily ascertainable matters of interpretation, but in the tone itself, and not only in the beginning but the shaping and ending of the phrases. A musical thought was propounded in a way that impressed the listener by its considered and authoritative conception. A movement of a concerto or sonata—for example, the first movement of the Brahms sonata—was not a mosaic of motives and phrases, but a sustained line, thought through from the first note to the last. The opening movement of the Brahms sonata was an admirable example of ensemble playing, and was interpreted in a sensitive and poetical spirit.

Mr. Moss gave convincing evidence of his gifts and his attainments, and a large audience recognized them.

Olin Downes, Times, October 29, 1935

. . . proved himself an excellent player, both technically and musically . . . a technique that functions, while his approach to music is both tender and careful . . . the clarity of his finger work were admirably suited to the D major Concerto of Mozart.

Post, October 29, 1935

" . . . played with genuine lyric feeling."

Sun, October 29, 1935

His technique is well grounded and his musicianship sound. His style is an essentially lyric one . . . all three movements (Mozart Concerto) were set forth with excellent taste.

Herald Tribune, October 29, 1935

Earnest approach—taste—style—command of technique and tonal variety.

American, October 29, 1935

. . . the gorgeous Andante Cantabile and the lively Rondo of the Mozart Concerto were played beautifully. Very strong individuality was expressed in the G major Sonata of Brahms which put still greater demands upon the profound understanding of the violinist.

New York Staats-Zeitung, October 29, 1935



Management: NATIONAL MUSIC LEAGUE, INC., 113 West 57th Street, New York, N. Y.

CLEVELAND



Cleveland Orchestra, Under Leadership of Artur Rodzinski, Augments Itinerary — Four More Operas Scheduled — Children's Series Continues — Bach Festival Planned — Institute Faculty Gives Many Recitals



By ERNESTINE ALDERSON
CLEVELAND, Feb. 5.—The Cleveland Orchestra and its conductor, Artur Rodzinski, is spending three weeks in February touring eastern states with one engagement at Hamilton, Ontario. The closing days of February will find the orchestra at home at

Abrasha Robofsky, and Bernard Poland. For Parsifal: Dorothee Manski, Paul Althouse, Julius Huehn, Alfredo Gan-

Music appreciation courses in Cleveland public schools are based on programs devised by Mr. Ringwall, working with Lillian Luverne Baldwin, supervisor of music appreciation. Miss Baldwin's lesson material, including thematic analysis, printed in loose-leaf form is available for every student, and for adults who join the schools in an annual Music Memory and Appreciation

Rubinstein will give its second concert of the season at Severance Hall, March 24, with Doris Doe, soloist.

To Hold Bach Festival

The Fourth Bach Festival at Baldwin-Wallace College, Berea, Ohio, is announced by Albert Riemenschneider, director of the conservatory of music. The conductors for the festival are Messrs. Riemenschneider, Carl Schleur, Cecil Munk, and Lawrence Kurdjkie. The dates are June 11 and 12, in the Fanny Nast Gamble Auditorium. The guests will be Alma Babb, Lila Roberson, Joseph Koutsky, James Houghton, the Bach Chorus of Cleveland, W. L. Strieter, director, John Challis, harpsichord, Arthur Loesser, piano, Jean Erisman, soprano, and Parvin Titus, organ. Chorals will be played from the tower of the Memorial Building by the



Ben Strauss

Beryl Rubinstein, Director of the Cleveland Institute of Music



Landesman
Artur Rodzinski, Conductor of the Cleveland Orchestra

dolfi, and Eugene Loewenthal. The choruses are made up of Cleveland singers, trained by Boris Goldovsky. Richard Rychtarik designs the sets.

Rudolph Ringwall conducts the children's concert series of the Cleveland



Landesman

Carl J. Vosburgh is Manager of the Orchestra



Mrs. Robert H. Crowell, President of the Cleveland Institute of Music

Severance Hall, where 'Die Fledermaus,' one of the season's four operas, will be presented. This year Carl J. Vosburgh, manager of the orchestra, has added Allentown and Scranton, Penn., and Princeton, N. J., to the list of cities which the forces will visit. On March 10 the orchestra plays its third concert this season at Oberlin College, bringing the record to above sixty engagements.

In the five concluding concerts in the symphony series are listed the appearances on March 5 and 7 of Claire Dux as soloist in Mahler's Symphony No. 4; Arthur Loesser, pianist, March 12 and 14; Josef Fuchs, violinist, March 26 and 28; and on April 2 and 4 the pianist, Dalies Frantz. The second choral concert of the season, to be a performance of Liszt's oratorio, 'The Legend of St. Elizabeth,' with the Cleveland Philharmonic Chorus under Griffith J. Jones. A request program closes the season, April 16 and 18.

Following the success of his performances at Severance Hall of 'Der Rosenkavalier' and 'Carmen,' Mr. Rodzinski will conduct 'Die Fledermaus' on Feb. 27 and 29, and 'Parsifal' on April 9 and 11. The cast for Fledermaus: Grete Stückgold, Armand Tokatyan, George Meader, Dennis Noble, Margaret Codd,



Mrs. Emil Brudno, Who Has Managed a Concert Course for Two Years

Orchestra at Severance Hall. This season pupils from 160 public, private, and parochial schools attend these educational concerts in January, and again in March, in a union between the orchestra and the boards of education of Cleveland and nine suburban towns.

Contest, to occur this year on April 17.

There will be special concerts for fourth grade children making their first appearances at orchestral concerts on March 20 and 23. Assisting the management in the children's concerts is Mrs. James S. Abbott II, chairman of this division of the Women's Committee.

Mrs. Emil Brudno, who has for two seasons managed the Cleveland Concert Course, presenting well known artists in recital at Public Music Hall, announces the Philadelphia Orchestra, Leopold Stokowski conducting, at the Public Auditorium, May 12.

Severin Eisenberger continues his series of piano recitals at Hotel Statler, featuring the music of two composers. On Feb. 10 he will play Debussy and Mendelssohn, and on March 9, Schumann and Dohnanyi. The series is sponsored by the Women's City Club.

Charles D. Dawe, director of the Orpheus Chorus announces a spring concert at Masonic Temple on March 10, with Lillian Knowles as guest artist. The Orpheus will sing in Akron for the Tuesday Musical Club on Feb. 17, and on May 12 at Columbus at the general conference of the Methodist Episcopal Church.

The Singers Club, directed by Beryl

brass choir. The Thursday programs will include chamber music groups, orchestral ensembles, soloists, and choruses. The Mass in B Minor will be sung on Friday.

Mr. Riemenschneider continues the vesper organ recitals at four on Sunday afternoons, once each month.

Arthur Quimby, curator of musical arts at the Cleveland Museum of Arts, announces a lecture by Paul Bekker on Feb. 7, on "Music and the Formative Arts." Melville Smith will present Sunday afternoon organ recitals from February through June 14. Other events listed are: the Walden String Quartet on March 13; chamber music of Brahms, by the Fortnightly Club on March 22; WPA Chamber music on Feb. 23; dances designed by Cleveland dancers on April 17; original music by

(Continued on page 190)



By HERMAN WISE

DETROIT, Feb. 5.—Fast on the heels of one of the most notable months in its history, January, when Bernardino Molinari directed five concerts of paramount importance, the Detroit Symphony acknowledged hub of this city's musical activities, still has much of interest to offer before the season's close. This is also true of the independent concert courses, as well as of the several local groups which sponsor artist programs.

Because of prolonged and serious illness Ossip Gabrilowitsch, director of the symphony, was forced to take his first sabbatical leave. Visits from six guest conductors were planned for the season in addition to the services of Victor Kolar.

Four of these, José Iturbi, Fritz Reiner, Artur Rodzinski and Molinari, have already conducted. Vladimir Golschmann was scheduled to appear at the concert of Jan. 30.

Four subscription events and two Saturday night popular-priced concerts remain to be heard under Kolar Feb. 13 and 15 and March 12 and under Werner Janssen March 5 and 7.

The Monte Carlo Ballet Russe will be presented in the symphony course Feb. 27. Three additional performances of the ballet, Feb. 28 and 29, with

DETROIT



Detroit Free Press

a matinee on the 29th, will also be given under Detroit Symphony Society auspices. All four programs will be different from each other and all will take



Victor Kolar, Associate Director of the Detroit Symphony and of the Ford Symphony and Chorus

place in Orchestra Hall.

The only soloists scheduled for the remaining symphony concerts are Gregor Piatigorsky, 'cellist, on Feb. 13, and Ilya Schkolnik, violinist, on March 5.

The only opera on the symphony course this season was 'Tosca.' Two performances of the work were given Nov. 29 and 30 in Orchestra Hall under

Symphony, Hub of Musical Activity, Allies with Civic Opera in Providing Musical Fare—Pro Musica and Other Clubs Add to Varied Events

the baton of Wilfred Pelletier. Thaddeus Wronski, executive director of the Detroit Civic Opera, which for the second year has allied itself with the Detroit Symphony Orchestra, was in charge of the productions.

Two young people's concerts remain to be played. They are scheduled for Feb. 8 and March 7, with Kolar directing and Edith Rhett Tilton, educational director of the symphony, lecturing.

As for many years past, school children of Detroit will be guests of the



Murray G. Paterson, Manager of the Detroit Symphony

orchestra at ten free concerts this season. More than 20,000 school children from nineteen school systems in Greater Detroit hear these concerts annually and nearly a third of a million children have at one time or another been the guests of the Symphony Society. Mr. Kolar and Mrs. Tilton are in charge of these concerts.



Ossip Gabrilowitsch, Conductor of the Detroit Symphony, Is On Sabbatical Leave

The Ford Symphony Orchestra, composed of Detroit Symphony Orchestra men, is engaged in 39 weekly national broadcasts under Mr. Kolar, with distinguished soloists. This second annual series, which began in October, continues to early summer. All the concerts originate from Orchestra Hall. A forty-four voice chorus is a standard feature of these offerings.

Collaborates With Wayne University

For the first time the orchestra has collaborated with Wayne University, in a music literature course of nine Tuesday programs. Primarily intended for university students seeking credit, the concerts nevertheless will be offered to the general public as an adult education series. The Detroit Symphony, under Mr. Kolar, will play five programs—Feb. 11, Suite and Orchestra; Feb. 18, Dance Forms and Rhapsody; Feb. 25, Overture, Prelude and Symphonic Poem; March 3, Classicism and Romanticism; and March 10, Impressionism and Realism.

The series began Jan. 28 with a lecture by Mrs. Tilton on "The Source of Appreciation." The Feb. 4 program

(Continued on page 189)



ISIDOR

A C H R O N

HERALD-TRIBUNE—The pianist gave an expert performance last night. His technique was notably deft and sure and neatness of outline, clarity of detail were prominent characteristics. Achron played with a laudably sonorous quality and mastery of finer degrees of dynamic shading.

NEW YORK TIMES—Mr. Achron's musicianship is solid and unassuming, and his technical equipment bespeaks many resources. His conception had warmth, color and a limpid tone.

N. Y. WORLD-TELEGRAM—Technical address, intellectual grasp, sound notions of style and good taste.

LOS ANGELES EXAMINER—Isidor Achron gave the Liszt concerto with a grand manner, brilliant and resonant tone and dramatic phrasing.

LOS ANGELES POST-RECORD—Achron's playing was imbued with the very truth of Liszt. The vast audience overwhelmed him with their enthusiasm.

LONDON TIMES—Such works as Bach's organ Prelude and Beethoven's Sonata in F Minor would condemn a player at the outset unless they were executed with the greatest attention to detail and with that technical proficiency on which their musical expression depends. Mr. Achron at once showed their inclusion in his program to be justified.

CHICAGO TRIBUNE (Paris)—Mr. Achron has a large and expressive technique, and the quality of his tone bespeaks an artist enamored of the tone of the piano and the instrument's literature. His Bach-Liszt prelude and fugue in A minor was as if he played it "on his knees," and one had brought home again the sun-smitten beauty of a marvellous creation. The Beethoven sonata, op. 2, No. 1, clear in form, incisive in rhythmic feeling, was lovely song in the adagio, dramatically powerful in the prestissimo.

Steinway Piano

TOWN HALL RECITAL

March 16, 1936

Program

- I.
 - Prelude and Fugue in A Minor... Bach-Liszt
 - Two Preludes and Fugues from "Well Tempered Clavier"..... Bach
 - ... in D Minor
 - ... in C Minor
 - Sonata Op. 2, No. 1..... Beethoven
- II.
 - Nocturne in E Minor (posthumous) } Chopin
 - Mazurka in B Minor
 - Mazurka in F Minor
 - Ballade in G Minor
- INTERMISSION
- III.
 - Trois Danses Fantastiques... Schostakowitch
 - L'Enfant Prodigue (Prelude)..... Debussy
 - L'Enfant et les Sortilèges..... Ravel
 - Marche (L'Amour des trois oranges) Prokofiev
 - Funérailles
 - Etude in F Minor (d'Exécution Liszt transcrite)

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GEORGE ENGLER, Managing Director

THE DANCE: Jooss Ballet — Humphrey-Weidman — Kreutzberg

BEFORE an audience that was virtually capacity, the Jooss Ballet, one of New York's favorite dance attractions, returned to give a benefit performance for the Seaman's Church Institute in the Metropolitan Opera House on the evening of Jan. 21. Though announced as the only New York performance, the event was truly gala. It is to be hoped that the organization may see fit to provide others, and in more appropriately intimate surroundings.

Once again, that prime example of choreography, 'The Green Table,' made its influence felt, its biting satire on the statesmen of nations and the pitiful and tragic consequences of the wars which they incite giving fresh material for serious thought, as well as providing entertainment of first quality. If Kurt Jooss had produced no other ballet but this, his fame would have been assured and his contribution to the artistic world a great one.

Other ballets, except for 'Ballade,' had been seen in New York before—the sharply contrasted 'The Big City' and the dainty 'Ball in Old Vienna.' 'Ballade' is an amusing trifle, built on an incident of jealousy between a King and his Queen, with colorful costuming and delightful by-play. For this, the music was written as variations on old French folk melodies by John Coleman, who presided with Fritz Cohen at the two pianos for accompaniment during the evening. It is Mr. Cohen's stirring music which provides background for 'The Green Table.' And it was 'The Green Table' which provided the key-



The Jooss 'Green Table'—Again a Stirring Satire

stone of the program, as it would dominate any other ballets placed in proximity.

Mr. Jooss's troupe again showed that virtuosity which makes possible a comfortable assurance that everything they do will be done brilliantly. Individual members need not be singled out, as they all contribute to the general excellence of ensemble, but a word of praise is necessary for Ernst Uthoff as Death

in the principal work. Mr. Jooss was choreographer for all of the ballets.

Humphrey-Weidman and Groups

Doris Humphrey, Charles Weidman and their Dance Groups added to a new work 'New Dance,' performed earlier in the season, that which they have elected to call 'Theatre Piece,' which forms Part I of the now complete choreography, at the Guild Theatre on the evening of Jan. 19. With

the exception of 'In the Stadium,' a subtle and witty product of Mr. Wiedman's imagining, the dance was designed by Miss Humphrey.

Primarily a devastating satire, 'Theatre Piece' does not lack either power or depth, and the slightly macabre antics of the human marionettes, the Punch and Judy puppetry of 'Behind Walls,' was but one in several notably revolutionary and far-seeing dance movements. The music to Part I and 'New Dance,' which formed the second half of the program, was by Wallingford Riegger and singularly appropriate. The assisting musicians were Norman Lloyd and Aube Tzerko, pianists; M. Goldberg, percussion; H. Tafarella, clarinet, and V. Paretti, trumpet.

Kreutzberg Gives His First Recital of Season

Drawing a capacity audience of enthusiasts to the Guild Theatre on the evening of Feb. 2, Harald Kreutzberg gave his first dance recital of the season introducing four first American performances, namely "Soldier of Fortune" to music by Friedrich Wilckens, Mr. Kreutzberg's accompanist; 'Serenade' to music from Mozart's 'Kleine Nachtmusik'; 'Night' to music by Brahms, and 'Three Merry Dances for Children' to music by Poulenc, Reinitzer and Strauss.

Mr. Kreutzberg commands remarkable grace and fluidity in quick movements, and scores most of his points with the observers through the impetuosity and apparent spontaneity of his designs. 'Dance Through the Streets' (Albeniz) proved most popular with the throng and had to be repeated in part. Highly effective was the severely costumed and executed 'Pieta' to music by Reger. The applause throughout was vociferous as seems to be the rule at dance recitals.

R.

WASHINGTON ENJOYS INTERESTING SEASON

Wednesday Series Provides Outstanding Music — Opera Musicians Strike

WASHINGTON, D. C., Feb. 5.—The outstanding concerts in the latter half of January have been the Wednesday Morning Musicales at the Mayflower Hotel at which Mrs. Lawrence Townsend has presented two celebrated artists on each program.

On Jan. 15, Ernest Schelling and the Musical Art Quartet appeared in individual numbers and together in two movements of the Schumann Quintet. Kathryn Meisle and Emanuel Feuermann were the artists on Jan. 22. Miss Meisle was in fine form and her rich voice was used with artistic effect. Mr. Feuermann's authoritative handling of his instrument, the sonority of his tone and the dash and fire of his brilliant technique again aroused his listeners to the greatest enthusiasm.

In their reading of Saint-Saëns's 'Variations on a Theme by Beethoven,' Robert Casadesus and Mme. Casadesus, who appeared on the 29th, gave one of the most beautiful exhibitions of duopiano playing it has been our privilege to hear. In his solo numbers, Mr. Casadesus displayed a combination of dominating intellectuality and temperament.

Three other pianists were heard in the series: Egon Petri appearing in recital at the Shoreham Hotel on Jan. 16 under the auspices of Concerts Intimes, and Ethel Bartlett and Rae Robertson as soloists with the National Symphony on Jan. 23. Mr. Petri's program had been chosen by vote of the local musicians from several given recently in Europe.

On a program in which the National Symphony featured three major works

of Bach and the Saint-Saëns 'Carnaval des Animaux,' Miss Bartlett and Mr. Robertson gave an outstanding performance of the Bach Passacaglia and Fugue as well as the piano obbligato of the amusing Saint-Saëns opus. The Symphony gave an impressive reading of the Bach numbers and interpreted the 'Carnaval' with keen insight.

Jascha Heifetz and the Vienna Choir Boys gave their annual recitals under the auspices of Dorothy Hodgkin Dorsey. Mr. Heifetz's program was an unusually thoughtful one and his beautiful playing again left nothing to be desired, while the Choir Boys continued their past successes with a widely varied program which included as usual a short Mozart opera.

Grand opera was included in the schedule of the week of Jan. 19 with varying success. The Washington National Opera Company resumed activities here with a performance of 'Lakmé' at Constitution Hall with Bidu Sayao and Armand Tokatyan in the leading roles. Unfortunately difficulties as to the payment of the musicians nearly led to a complete abandoning of the performance in spite of a waiting audience. After two hours of argument, however, the performance was given. Mme. Marie Zolipsky was recruited to play organ accompaniments. The directors are Eduard and Peggy Albion.

'Hänsel und Gretel' which was scheduled for Saturday and which was sent here by the National Music League with a cast of their own artists to appear under the Albion management, was also excellently given in Constitution Hall to piano accompaniment. The following day the Art of Musical Russia gave a matinee performance of 'Le Coq d'Or' and in the evening 'Boris Godounoff' at the National Theatre, with great success.

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CONCERTS: Pinza, Glückmann, Nin-Culmell, Magoloff, in Debuts

(Continued from page 131)
qualities of tone as a negligible sacrifice to a powerful, rich-blooded presentation. The audience was well aware of Miss Morini's artistry and received her accordingly.
R.

Golden Hill Chorus in Winter Concert

The Golden Hill Chorus, Channing Lefebvre, conductor, an organization principally of business women of lower Manhattan, assisted by Floyd Townsley, tenor, as soloist, was heard in its annual winter



Dusolina Giannini, Whose First Recital Appearance Was at a Plaza Musicale

concert in Carnegie Hall on the evening of Jan. 17. Elgar's 'My Love Dwelt in a Northern Land,' Byrd's 'Lullaby,' and Schubert Psalm Thirteen were an auspicious initial choice for the competent and well trained body.

Mr. Townsley, accompanied by Celius Dougherty, sang Schubert's 'Hoffnung' and Strauss's 'Schlagende Herzen' quite ably, but experienced difficulty with a high C in the aria 'Che Gelida Manina,' from 'La Bohème.' 'Le Rêve' from 'Manon' was an encore. More than cursory appreciation is due Mr. Lefebvre and the chorus for including and performing so ably Debussy's 'The Blessed Damsel.' Marie Curtis, soprano, was the fresh-voiced Damsel and Helen Harrington, the efficient Narrator. The chorus sang the rather small amount of music allotted it with that wistful lyricism the work demands. A small but proficient orchestra assisted.

English, Celtic, German and Irish folk-tunes, works by Scott, Carpenter, Quilter, Clokey, Warlock and Mr. Lefebvre's 'Sleep,' and D. S. Smith's 'The Zinca' concluded the evening. Grace Roberts was the accompanist for the chorus.
P.

Webster Aitken Gives Second Recital

Webster Aitken, young California pianist, followed up his recent auspicious debut with a second recital at Town Hall on the afternoon of Jan. 18, when he played Bach's Fantasia and Fugue in A Minor, Schubert's Fantasy Sonata, Op. 78, Beethoven's Sonata in A Flat, Op. 110, and Ravel's 'Gaspard de la nuit' suite to a large and cordially disposed audience. Once again the newcomer gave convincing evidence of possessing in pronounced degree many of the requirements of an excellent pianist, among them an essentially musical nature, a sensitive touch and an already very considerable technical equipment. It was not until he reached the Ravel group, however, that he fully came into his own, and here his imagination was unleashed and with the palette of tone colors and commanding technique that he brought into play, the poetic and dramatic implications of the set of three pieces, 'Ondine,' 'Le

Gibet' and 'Scarbo,' were projected with impressive vividness, justly evoking a storm of applause.

Before this, however, the present limitations of his artistic development had become apparent. The performance of the Beethoven sonata had clarity and musical treatment of certain passages to commend



Beveridge Webster Appeared for the First Time This Season

it but it demands a larger intellectual grasp and a deeper probing of its emotional contents. Nor did the young pianist capture the romantic imaginativeness of the Schubert music. The Bach was fluently, if nervously, played, but, while the recitalist's tone is invariably of a musical quality, it is necessary at this stage to learn to make the texture of the tone reflect the spirit of the composition, just as a stronger feeling for fundamental accentuation and the significant curving of the phrase line are now essential.
C.

Banks Glee Club Heard

The New York Banks Glee Club, Frank Kasschau, conductor, gave its winter concert of its fifty-seventh season in the Town Hall on the evening of Jan. 18. Rose Dirmann, soprano, was soloist, and William J. Falk, accompanist.

The club made a good impression in works by Beethoven, Bullard, Brahms, Herbert and others. With Miss Dirmann it sang Schubert's 'Omnipotence' and in Palmgren's 'Summer Evening,' had solo parts sung by Messrs. Wentworth, Wimer, Schultz, Gabriel and Diemer. Miss Dirmann was much applauded in 'Un Bel Di' from 'Madama Butterfly' and songs by Carpenter, Warren and Watts.
N.

Emanuel Feuermann in Recital

Emanuel Feuermann, 'cellist. Wolfgang Rebner, accompanist. Town Hall, Jan. 19, evening:

Sonata, No. 3, in G Minor.....Bach
Suite 'Italienne': Introduzione, Aria, Tarantella, Serenata, Finale.....Stravinsky
Sonata in E Minor.....Brahms
'Prayer'.....Bloch
Rondo.....Dvorak
'Zigeunerweisen'.....Sarasate-Feuermann

Despite particularly inclement weather a large audience that included many musicians was on hand to greet the distinguished Austrian 'cellist in the first of a pair of recitals, and in the playing of the program he had chosen he again demonstrated that he is one of the outstanding equipped masters of his instrument of the present day. This is not to say that there is not an occasional tendency to roughness in his treatment of it, as in parts of the Stravinsky suite, or that his intonation is at all times impeccable, but there is always an impressively authoritative approach based on a supreme technical command and



Pinchot
Grace Leslie Gave a Song Program in the Town Hall

wide musical knowledge. While the none-too-interesting Bach sonata did not form any too propitious a start on the whole, the Adagio was sung with great beauty of tone and the artist then showed his versatility by the élan with which he tossed off the tarantella and presented the other singular Stravinsky Italianisms that followed.

To the Brahms sonata Mr. Feuermann brought tonal eloquence and penetrating musical understanding, but the work failed to be the focal point of the program that it should have been because of the misjudged tonal balance between the two instruments,

the pianist, self-effacing throughout to a marked fault, adopting, whether on his own initiative or not, a low scale of sonority that resulted in a performance of the sonata as a 'cello solo with a very subdued accom-



Andrés Segovia, Who Gave a Characteristic Guitar Recital

paniment. Probably nothing made a deeper impression upon the audience than the Bloch 'Prayer' and the colorfully and liltily played Dvorak Rondo, while the recitalist's own arrangement of Sarasate's thrice-familiar 'Gipsy Airs' for violin brought an ovation for the performer's virtuosity if it did not prove that such
(Continued on page 172)

RICHARD HAGEMAN

CONDUCTOR

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NEW MUSIC: Piano, Violin and Choral Works Appear

Bax's Fourth Piano Sonata Appears

The Fourth Piano Sonata by Arnold Bax, played from manuscript by Harriet Cohen in one of her New York concerts a season or two ago, is now issued from the press of Murdoch, Murdoch & Co. of London (New York: Carl Fischer, Inc.) and a more detailed examination reveals a somewhat more marked economy of means than has been characteristic of this English composer heretofore. There seems to be evident also an effort to make some concession to the natural demand for at least approximately definite melodic ideas, and yet whenever one tries to cull what may look like a melodic flower in a Bax piano composition, one's flesh is invariably torn by thorns.

Without being familiar with this composer's orchestral works one would suspect that a conceivable consciousness on his part of an inherent lack of melodic inspiration might be fundamentally responsible, in part, at least, for his peppering his pages with dissonances in such wanton disorder.

After an inconsequential opening theme, the second subject of the first movement has sonorous dignity for a few measures, and emotional essence; it is, however, at the same time derivative. Then the first theme of the middle movement starts out promisingly, but is not fresh enough to escape going "sour" very quickly. Likewise, the second theme struggles hard to go straight, but its harmonic garb makes it suspect on both its appearances. Finally, in the closing Rondo a quasi-oasis is provided by an episode in G Major that has possibilities of a majestic character, only to be frustrated by the inevitable complexes of dissonance. The three movements cover some thirty-four well-printed pages.

New Violin Suite Calls Attention to Young French Composer

A new Suite for Violin and Orchestra (or Piano) by Jean Françaix, (Paris: Max Eschig, New York: Associated Music Publishers, Inc.), serves to call attention to a young Frenchman, who at twenty-three has gained outstanding recognition with several performances to his credit. Moreover, he was commissioned to write the music for two of the ballets in the repertoire of the Ballet Russe de Monte Carlo, 'Beach' and 'Scuola di Ballo.'

The suite undoubtedly reveals a precocious and adventurous talent, one to which intimate whisperings are evidently more congenial than flaming fanfares of sound. The mute is indicated for prac-

tically the entire first and second movements and even the Scherzo and the Finale are kept piano and pianissimo the greater part of the time.

By thus holding the abundant opportunities for the display of violinistic pyrotechnics in tonal restraint, the composer invests the work with an atmosphere of mystery



Fritz Kreisler, Two of Whose Popular Works Have Been Transcribed for Two Pianos by Von Ritter and Gould

and makes his occasional climaxes all the more dramatic. In the first movement a continuous succession of arpeggios, scales and trills played by the violin on muted strings is placed against a somewhat austere chordal theme in the orchestra, while the song of the short Lento is in effect in the Dorian mode.

Thematically, however, the work is not notably distinguished, but the compositional technique already acquired by the young composer is impressive.

Six Pieces for Two Pianos

Among several recent interesting and serviceable transcriptions for two pianos, those that will prove most popular, probably, are the arrangements of two well-loved melodies of Fritz Kreisler: 'Liebesfreud,' and 'Schön Rosmarin.' The first is a straight-away transcription with only the most meagre embellishments by Marie Edwards Von Ritter. The second, done by



Felix Petyrek, Who Has Written a Novel Two-Piano Toccata and Fugue

Morton Gould, is treated somewhat more elaborately. Through formidable harmonic reinforcements, frequent octave melody and a gratuitous introduction, he has weighted the feathery little tune with a cumbersome super-structure which takes it quite out of its original character. Mr. Gould does a better job with a typical Czardas by Monti. All of the above come from Carl Fischer, Inc.

For J. Fischer & Bro., William Lester has undertaken to write a part for second piano to Beethoven's Sonata, Op. 49, No. 2. This may sound like high-handed presumption, but actually it is very artistic and defensible homage to the master. Mr. Lester has not tried to Honeggerize or in any way "improve" upon Beethoven. He has merely provided a simple and sensible counterpart in which he can justify virtually every note.

For the same publishers, Jerome Moss has done as well as he could by Gottschalk's 'The Banjo,' which depends largely upon a characteristic rhythm for its effects. Wendell Keeney's 'Spanish Capriccio' apparently an original work for two pianos, employs the Cucaracha and the Bolero in fairly common terms, giving some impressive arpeggio and heavy chord passages to the first piano.

All of the above works would be suitable to the lighter portions of a recital pro-

gram. The Beethoven might take an even more important place. The principal virtue of all of them is that they present few technical difficulties and still sound like big works.

Two Piano Novelty in Mixo-Lydian Mode

Of outstanding interest among recent additions to the rapidly expanding literature of music written expressly for two pianos is a Toccata and Fugue in the Mixo-Lydian Mode by the Czechoslovakian composer, Felix Petyrek, which is published by the Universal Edition in Vienna (New York: Associated Music Publishers, Inc.).

The employment of this mode provides a welcome liberation for the moment from the tyranny of the major and minor scales in common use, and with its natural suggestiveness of churchly dignity it lends itself with peculiar effectiveness to breadth of thematic concept and spaciousness of treatment.

The composer is obviously both an imaginative musician and a skillful craftsman. The rhythmically flexible Toccata is anchored to a chorale theme of imposing dignity, the first two measures of which become the first part of the subject of the first of the two short fugues that follow. (Strictly speaking, the title should be Toccata and Two Fugues.)

Connecting the first of these, which is developed to a brilliant climax, and the second, which is supposed to be played "with celestial cheerfulness" but is less interesting, is a short but expressive Arioso with a broad chordal accompaniment. L.

Secular and Sacred Works for Male Voices from Carl Fischer

Not satisfied with being known as an indefatigable arranger of Christmas carols and anthems, Alfred Whitehead, of Montreal, has extended his activities into secular music. Carl Fischer, Inc., has recently published four of his male voice folk-song arrangements: 'The Rising of the Lark' (Welsh) 'Flowers in the Valley' (English), 'The Minstrel Boy' and 'A Patriot Flame' (Irish). These are all competently done in quite the best English tradition.

Lily Strickland has gone virile in her new settings for male voices; perhaps it is the medium, but it is rather difficult to recognize the familiar lyricist of the southern bayous in these settings: 'Song of the Cowboy,' 'Viking Song' and 'Troop-in,' this last, of course, to words by Kipling. As always, her melodies are striking and effective, but there is an occasional thickness in the arrangement.

Lewys Thomas' 'So We'll Go No More a-Rovin'' is a good setting of these romantic words, straightforwardly diatonic and with no involved difficulties of any sort, suitable for a good high school glee club of boy's changed voices. J. Julius Baird's 'Song of the Cow Punchers,' on the other hand, needs plenty of the punch and power, which only adult voices can give. It is easy but needs vigorous tenors. From this publisher come two things for men's voices suitable for church use: Richard Hageman's beautiful 'Christ Went Up Into the Hills,' arranged by Louis Victor Saar, with tenor solo, and Titcomb's 'Missa Sancti Joannis Evangelistae.' The former, suitable for college chapel use, is a tender setting of beautiful words; the latter would find use only in the communion services of the Episcopal Church. McK.

A Loomis Choral Suite and a Levenson Arrangement for Mixed Voices Issued

Clarence Loomis has written a choral suite, 'Erin,' of five numbers to poems by the beloved Thomas Moore. It consists of short sections, each about nine pages in length, deeply tinged with Irish feeling. They are not difficult; three are designed with piano accompaniment and three a cappella. They should make a most at-

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New Music Issues

tractive feature on a program of mixed voice music, for they are well written and offer plenty of contrast in color and mood.

"The Silent Forest," an ancient Arabian shepherd song, has been provided with a suitable English text and set for mixed voices by Boris Levenson. Highly descriptive and full of the deep melancholy of the Oriental peoples, it will not be so easy for Occidentals to understand and interpret, although not difficult musically. Both works are published by M. Witmark & Sons. McK.

Hill's Jazz Studies for Two Pianos Published

The four Jazz Studies for two pianos by Edward Burlingame Hill, some of which have been played from manuscript by duopianists, have now been published by G. Schirmer, Inc. Of the set numbers two, three and four are at hand. It may be that these pieces reflect the spirit of the present age, or the age possibly now passing, as faithfully as the music of Johann Christian Bach and Mozart mirrored the psychology of the era in which they lived.

In any case, they are cleverly written by an expert musician, whose skill and resourcefulness in harmonic coloring save them from the banality of their type. But the question arises, whether they do not come just a little late, when the edge has been worn off the public appetite for jazz in an art frame, thanks mainly, perhaps, to the persistence with which the European modernists especially have exploited the idiom in their own peculiar ways. Of the three under review the second is the most jazzy, the fourth the most effective musically. L.

Part Songs of Varied Types from Schirmer

G. Schirmer, Inc., has interesting novelities and arrangements for men's voices, among them Horsman's famous song, "The Bird of the Wilderness," in an arrangement by Carl Deis which maintains the dramatic effectiveness of the original. It needs a robust chorus. Clara Edward's successful "By the Bend of the River," a sentimental ballad with much heart appeal, has also been arranged by Mr. Deis.

Charles D. Dawe has caught the baroque splendor of Handel's "Oh How Great the Glory" in his arrangement. There is plenty of glory, even if it is so largely concerned with the "hunter's toil." Bach's fine motet "Death, I Do Not Fear Thee," from his "Jesu, Priceless Treasure," may seem a bit foreign to the type of number usually found on the programs of



Edward Burlingame Hill, Whose Jazz Studies for Two Pianos Appear

men's singing societies. But it is well arranged by Mr. Dawe.

Josef Pasternack some years ago wrote a song "Taps," using effective words by Esenwein. Wallingford Riegger has made this into a good number for men's voices, very easy and thoroughly practical.

Elinor Remick Warren's quiet writing in her short "Sleep" is strangely Schumannesque, but none the less effective. Henry Jacobsen's "Tobacco is a Dirty Weed," if well done, will be sure to be demanded a second time by any normal audience.

Two three-part things for men's voices are Leoni's well-known "Tally Ho," arranged by Mr. Deis, and Treharne's amusing "The Dutch Companee." This latter is not an arrangement of the old college song of the same name, but an original work, in praise of Commander Peter Stuyvesant and his valiant 'compane.' Boy's glee clubs will like both of these. McK.

—Briefer Mention—

Songs

Flying Cloud. (Sub-titled Sea Call.) By John Barnes Wells. A refreshingly spontaneous song for men with the tang of sea air in its breezy lilt. Traditional in style but not commonplace. Poem by Gordon Grant. Issued in two keys. Singing Baby's Toes to Sleep. By Thurland Chattaway. The fanciful quaintness of the composer's own words is well matched by the setting, which, while none too original, has an inescapable attractiveness. Medium or high voice. Singing Bye-Lo. By Raymond Hubbell. A lullaby on rather conventional lines, in which harmonic resourcefulness stands the composer in good stead. Medium voice. The words are by Fritz G. Lanham. Weariness. By Laurence Bolton. A not very appropriate or happily conceived setting of a poem by Longfellow, which cries out for a less hectic rhythmic treatment and a melodic line less suggestive of a revival hymn. Issued in three keys; dedicated to Sigrid Onegin. (Schirmer.)

Your Birthday; From India. By Harriet Ware. Both written with the composer's well-known, sure feeling for vocal and harmonic smoothness. The first in one key for high or medium voice, is a good song for a special occasion; the second, the more distinguished of the two, a setting of the composer's own words, is imaginative and effectively atmospheric in its Oriental progressions. High and low keys. (Schirmer.) L.

My Homeland; Evening Song. By Clara Edwards. Two eminently singable songs, settings of composer's own words, with

(Continued on page 156)

We have the fun
of announcing—

Spring!

... and just to show that we've got the right spirit about Spring, here's the Witmark Spring 1936 List of brand new publications, all of them distinguished—and some of them darn near masterpieces:

THE GETTYSBURG ADDRESS—For SATB Chorus, with Baritone Solo and Orchestra. Original composition by Jacob Weinberg. One of the greatest prose works of America is projected against a background of stirring music. This work calls for the better school orchestras and choruses; it is perfectly suited for festival use. Large Orchestra set of parts \$7.00; Small Orchestra set of parts \$5.00; Full Score \$3.50; extra parts, each 30 cents; separate choral parts, each 20 cents. This same work, published for SATB Chorus, with Baritone Solo, and 2 Piano accompaniment, with or without Brass (2 Bb Trumpets, 2 Trombones) and Percussion. Score for 2 Pianos \$2.00; Complete set of parts \$2.00; extra Brass parts, each 50 cents.

A FESTIVE PROCESSION—By Clifford Demarest. Original composition. A very easy orchestral piece of real musical merits. Commencements, festivals, all important occasions at which the school orchestras must play, will find this the perfect composition. Large Orchestra \$3.75; Small Orchestra \$2.50; Score \$1.75; extra parts, each 20 cents.

SYMPHONY IN D MINOR (FINALE)—By César Franck, transcribed for band by James R. Gillette. An unquestioned masterpiece in symphonic literature is now made available to the symphonic band in a transcription that, while not too difficult, retains the beauty of the original. Symphonic Band \$7.50; Full Band \$5.25; Full Score \$4.25; extra parts, each 30 cents.

MY HERO—By Oscar Straus, transcribed for band by Harry L. Alford. This song, one of the best-known melodies in the world, is here the basis of a brief composition of unparalleled vitality. It is not just an "arrangement"—it is a thrilling concert number, based on the famous song. Symphonic Band \$6.50; Full Band \$4.50; Full Score \$3.00; extra parts, each 25 cents.

VIENNA: 1913—By Bainbridge Crist. Original composition. Despite the musical excellence of this rhapsody on waltz themes, it has an immediate "appeal" to any audience. Beautiful original waltz melodies welded into a performance of instant success. Symphonic Band \$6.50; Full Band \$4.25; Full Score \$3.50; extra parts, each 30 cents.

SCHERZO—By Gustave Langenus. For Solo Flute and Clarinet with Band accompaniment. Scored by F. Campbell-Watson. Brief and exciting, this work offers a superb chance for your most able flutist and most able clarinetist to appear on your program as special soloists. The accompaniment is not difficult. Complete instrumentation \$3.25; Full Score \$2.25; Solo parts with Piano accompaniment \$1.50; extra band parts, each 20 cents. This same work is also published for Solo Flute and Clarinet with Piano accompaniment. This edition, containing solo parts and Piano accompaniment, \$1.50.

DIVERTIMENTO—By Daniel Gregory Mason. For Flute, Oboe, Bb Clarinet, Horn and Bassoon. Original composition. One of America's leading composers turns to the Woodwind Quintet as a medium for a vigorous "March" (first movement) and a masterly "Fugue." Very difficult. Complete with Score \$4.00; Score \$2.00; extra parts, each 30 cents.

FORTY-EIGHT STUDIES for The Advanced Trumpeter; By Harry Glantz. A collection of difficult technical studies for advanced trumpet players, compiled by the first trumpet of the New York Philharmonic Symphony orchestra. Book I, studies 1 to 24, \$1.00—Book II in preparation.

"DRUMS OF AFRICA" SATB a cappella. By Radie Britain. This ingenious a cappella work will bring to the traditional a cappella program a new and welcome atmosphere of modernity, of rhythm and of effective color. No. 2880—20 cents. Difficult.

PRELUDIO XXII" SATB a cappella. By J. S. Bach, arranged by Walter Aschenbrenner. Mr. Aschenbrenner, director of the Chicago Symphonic Choir and one of the most expert choral technicians, builds from this famous prelude an a cappella chorus work of moving beauty. There is no text; Aschenbrenner's very modern use of syllables takes the place of a text. No. 2878—15 cents. Difficult.

"GRIDDLE CAKES" SATB a cappella. Ukrainian Folk Dance Song, arranged by Alexander Koshetz. By this time, a cappella chorus leaders everywhere have grown to depend on Alexander Koshetz for those lively, gay compositions which give so much vitality to any program. Here is one of the very best, and very newest. No. 2894—18 cents. Difficult.

"DIRGE FOR TWO VETERANS" SATB a cappella. By Normand Lockwood. All the resources of modern music—atonality, polytonality, logoeic rhythms—are utilized in this advanced setting of the famous Whitman poem. Jacob Evanson, nationally known choral expert, provided a lengthy and detailed foreword with full rehearsal instructions. No. 2879—30 cents. Difficult.

"ROMANCE" SSA accompanied. By Claude Debussy, arranged by Sidney Fine. Women's choruses everywhere will be delighted that this lovely song by Debussy is now available in a treble chorus transcription. No. 2885—15 cents. Moderately easy.

"THE CHIME" ("Les Cloches") SSA accompanied. By Claude Debussy, arranged by Sidney Fine. Another celebrated song by Debussy, transcribed for women's chorus with full justice to the beauty of the original. No. 2883—15 cents. Moderately easy.

"AT EVENING" ("Beau Soir") SSA accompanied. By Claude Debussy, arranged by Sidney Fine. A third song of Debussy's added to the repertoire of better music for women's choruses. No. 2884—15 cents. Moderately easy.

"BUTTERFLIES" SSA accompanied. By Frederic Chopin, arranged by Cesare Sodero. A most unusual program work; over the original so-called "Butterfly Etude" of Chopin, Sodero has written treble choral parts of great beauty; the two combine to make a concert work of instant effect. Moderately difficult. No. 2881—15 cents.

"CONFESSION" TTBB a cappella. Scottish Folk Song, arranged by Arthur E. Ward. One of the most beautiful Scotch folksongs, in an easy transcription for male voices. No. 2890—15 cents. Easy.

"ON THE NODAWAY ROAD" by Charles Bates and Johnny Mercer. An unusual item; two writers of popular songs (Johnny Mercer wrote "Lazy Bones" and many other successes) turn to the Art-song form, and produce the perfect encore song for concerts. Lawrence Tibbett has already sung "On The Nodaway Road" twice on the radio, with the greatest success.

"A SEA DIRGE" and "TAKE, OH TAKE THOSE LIPS AWAY" by Daniel Gregory Mason. With two famous Shakespearean texts, a leading native composer writes two lovely art songs of highest calibre.

"WHEN FIRST MY WAY TO FAIR I TOOK" by Daniel Gregory Mason. Another beautiful and useful setting of A. E. Housman's well known poem, by Mr. Mason.

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Stravinsky and Dushkin
To Give Joint Recitals
Under Copley Banner

SEPARATE STATIONS SIGN WITH WARNERS

(Continued from page 155)
traditionally sure-fire sentimental appeal.
Two keys. (Schirmer.)

Love's Fulfilment; I Met You in the Garden. By Herbert White. The first, a setting of words by Albert C. Lisson, is the better with a broad sweep of line and rhythmic swing that should appeal strongly to singers of high or medium voice. The second, to words by Elizabeth Evelyn Moore, issued in two keys, is rather cloying in its obviousness. (Schirmer.)

Peking Pictures. By Elsa Maxwell. Three settings of verses by Barbara Hutton inspired by China. Rather self-consciously Oriental harmonically, with needlessly elaborate accompaniments. Both The Temple of Heaven, which is not strengthened by illogical use of spoken strophes, and Chu-lu-mai are melodically stilted. Lantern Street is the most successful because the simplest. High and low keys. (Schirmer.)

'See the Chariot at Hand.' By R. Vaughan Williams. A quiet detached, intellectual setting of a long poem by Ben Jonson with occasional modal effects, the final stanza, here given as 'Have You Seen But a Bright Lily Grow,' suffering especially in the forced archaism of the music, as adapted from the opera, 'Sir John in Love,' by contrast with the spontaneity of the early English setting. There is a good flowing accompaniment. Medium voice. 'Longing.' By Cyril V. Taylor. A rare opportunity provided by Matthew Arnold's beautiful poem completely lost in a rather bleak and impersonal setting. Medium voice. (Oxford.)

Opera Story

The Story of 'Siegfried.' Retold and arranged with twenty-three motives from Wagner's opera by Angela Diller. Told in a simple, straightforward manner for very young opera-goers and generously illustrated with the principal motives, duly labelled, this sparsely designed brochure could be used with profit by the adult layman as well. The type for both text and music is unusually large and many of the motives are transposed into keys easier to read than the originals. (Schirmer.)

For Piano

'Wir spielen Eisenbahn (We Are Playing Railroad).' Nine little piano pieces for first beginners by Daniel Witschi. Like most of his Continental colleagues, the composer betrays a singular lack of under-

standing of how to approach little beginners, for excepting in a few odd measures, the music is devoid of the necessary engaging musical qualities. (Mainz: Schott. New York: Assoc. Music Publ.)

Choses du Soir; Chanson de Grand-Père; Chanson pour faire Danser en Rond les Petits Enfants; Pepita. By Gabriel Grovlez. From a suite entitled A Child's Garden. Four delightful little pieces, of which the last two are especially charming. Device of reiterated figures in left hand employed frequently with special effectiveness. (Chester.)

Pequeña Danza Española. By José Navarro. Attractive, melodically characteristic little Spanish dance with piquant rhythmic effect derived from regular alternation of three-four and six-eight pulse. Played by Iturbi. May Night in Granada. By Michael Cross. Effective tango, cleverly embodying Spanish melodic and rhythmic idioms. (Schirmer.)

Little Dances for Young Folk. By Joseph Haydn. Twelve easy, unfamiliar little minuets in Haydn's happiest vein, seven being reproduced from a manuscript in possession of the Vienna Society of the Friends of Music. Delectable morsels with which to introduce the master to young players. (Universal.)

Forty Pedal Studies in Progressive Order. By Trygve Torjussen. Book I. On the whole a well-conceived set of short illustrative studies, through which alertness in meeting harmonic charges and understanding of pedal treatment for passing notes should be developed. The extreme use of legato pedal for sharp staccatos, portamentos and succession of slurs may not meet with unqualified approval. (Schmidt.)

For Piano, Four Hands

The Flight of the Bumble-Bee. From Tsar Saltan. By Nikolai Rimsky-Korsakoff. Effective arrangement by Harvey Enders. Difficult test of chromatic fluency in the upper part, the Secondo part comparatively easy. Commendable addition to duet literature. (Schirmer.) L.

Collections

'Thirty-six Descants.' By Geoffrey Shaw. A serviceable little booklet for use with the English hymnal by a specialist in this field. (Oxford.) A.



Igor Stravinsky and Samuel Dushkin, Who Will Tour America Under Richard Copley's Management in 1937

Igor Stravinsky, Russian composer and pianist, and Samuel Dushkin, violinist, will undertake a concert tour of America under the management of Richard Copley, during the season of 1937. Their programs will not be confined to the music of Mr. Stravinsky, but will also include works by Mozart, Bach and Handel. Mr. Stravinsky is expected to arrive in January of that season.

Mr. Dushkin will arrive in November, prior to his engagements with Mr. Stravinsky, to appear in a series of recitals and in orchestral concerts of classic and contemporary music. Richard Copley will also manage this tour.

Individual Agreements Made Between Publishers and Broadcasters

Following the resignation of the Music Publishers Holding Corporation, controlled by Warner Brothers Pictures, Inc., from the American Society of Composers, Authors and Publishers, effective last Dec. 31, a conference between representatives of Warner Brothers and various groups of independently owned broadcasting stations, including the National Association of Broadcasters, produced a plan whereby separate agreements would be entered into by individual stations for the use of music controlled by the Warner Brothers group.

The music publishers owned by Warner Brothers are Harms, Inc., M. Witmark & Sons, Remick Music Corporation, T. B. Harms Co., and their subsidiaries. Together they control musical works by Kern, Gershwin, Schwartz, Dubin and Warren, Romberg, Friml, Victor Herbert, Noel Coward, Cole Porter, Vincent Youmans, Rogers and Hart and other leading composers of popular music.

The new contract for individual broadcasters devised at the conference covers a period of three months beginning Jan. 1 and has been submitted to broadcasters throughout the country. It is understood that 216 stations have signified their acceptance of the new terms. The principal features of the contract are as follows:

1. The basis of payment will be a flat fee based on three times the quarterly hour rate of each station per month. There will be no extra charge for the right to record and broadcast by electrical transcription.
2. Small stations will pay fifty per cent of the established rate.
3. Radio stations will be furnished a complete catalogue of compositions of which Warner Brothers warrant themselves to be the owners.
4. The contract applies only to individual stations. No provision is made for the networks.
5. No station will be allowed a more favorable rate than any other station of similar classification.

Large Chains Intransigent

Thus far, according to spokesmen for Warner Brothers, the large radio chains have shown no disposition to negotiate; hence music controlled by the former is not available for their use. Warner Brothers state that under the old ASCAP contract the networks, as networks, paid nothing for the use of music. Payments, they say, previously have been based on a percentage of what each station in the network received for its time. Of the money received from sponsors, the network allowed each station only about twenty per cent of the fee received by the network and the fee to ASCAP was five per cent of that portion. Thus nothing was paid on the eighty per cent retained by the network.

Various suits already have been filed against the Knickerbocker Broadcasting Company, NBC and CBS and others by Warner Brothers subsidiaries for broadcasts of their music in violation of copyright laws. Meanwhile ASCAP and one of the networks is making a check of compositions copyrighted by Warner Brothers, the radio rights of which they declare belong to the composers.

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**Theodate Johnson, Young
American Soprano, Sings
at Antwerp Royal Opera**



Theodate Johnson, Soprano, Who Is Winning
Success in Opera in Belgium

BRUSSELS, Feb. 1.—Following her engagement in London earlier this season where she was active in singing in several motion pictures, Theodate Johnson, the young American soprano, recently scored a decided success as Marguerite in 'Faust' at Verviers. As a result she is to make a number of important operatic appearances in Belgium, notably at the Royal Opera in Antwerp on Feb. 4 in 'Tosca' in Italian with Casavecchi of the Scala as Cavaradossi and Yourenoff as Scarpia. Among other operas which she is to sing in Belgium are the title roles in 'Madama Butterfly,' 'Louise,' and probably 'Mélisande' in Debussy's only opera, with Armand Crabbeé as Pelléas.

**Carnegie Sold Out in Four
Hours for Menuhin Recital**

Tickets for the recital of Yehudi Menuhin, violinist, in Carnegie Hall, New York, on March 22, were placed on sale at 10 a. m. on Feb. 3, and by 2 p. m. the same day the house was completely sold out. This recital will be Mr. Menuhin's last public appearance before his projected retirement for a two-year period of rest.

Concerning the Choral Repertoire

(Continued from page 10)

ignorance, or lack of good faith. The average user of choral music cannot be a musicologist. He must be able to depend upon the editors of his music for such basic information. Authentic, definitive, practical and available editions of the works of many composers are greatly needed. It is a reasonable assumption that if all the worthwhile music of the world were available, there would be ample music to fit the needs of all educational levels.

Need Pooling of Experience

It is time we put our choral house in order. The educational aims are generally understood; the collective knowledge of the literature is vast; there is enough accumulated experience to choose intelligently for all levels; publishers will publish any music sufficiently demanded; and we

have the benefit of the experience of the English literature teachers. The highest possible standard is really the course of least resistance; for only the authentic music of the great masters can lift us and our work to the levels of real education. There can be little doubt of the wide acceptance of high ideals, for the eager ambition of the thousands of music teachers at summer schools attests the general desire for helpful guidance.

What is fundamentally needed is the pooling of experience, the formulation of a comprehensive policy, concrete suggestions of music in good available editions that will meet the demands of that policy, and the opportunity to hear this music by concerts, radio, and recordings. Tremendously prophetic is the work already accomplished in the last decade. The fulfillment is plainly up to us.

Modern Music and the Cincinnati Symphony

To the Editor of MUSICAL AMERICA:

In his review of the recent concert conducted by my friend and associate, Vladimir Bakaleinikoff, at which the Shostakovich Symphony No. 1 was played here for the first time, your newly-appointed representative has the following to say:

"The concert assumes significance as an attempt to bring Cincinnati abreast of current developments in music. . . . Rather may it be considered in the light of a deliberate step in a planned policy, which should be followed up if it is not to be ultimately fruitless."

As the statement implies that we in Cincinnati are completely out of touch with the outside world of music, I can only suggest that Mr. Leighton consult the programs given by this orchestra during the past five seasons under my direction. He seems to be blissfully unaware of the fact that during this period (not to mention the period covered by the incumbency of my predecessor, Fritz Reiner) hardly a program has failed to contain at least one, and often more than one, example of music from the pen of an important contemporary composer. Indeed, it can safely be said that, with one conspicuous exception, very few if any of the outstanding works of today have not been heard in this city.

As a program-maker of some twenty-five years' experience may I, therefore, reassure Mr. Leighton that no "attempt to bring Cincinnati abreast of current developments in music" is either necessary or in contemplation.

EUGENE GOOSSENS, Conductor
Cincinnati Symphony Orchestra.

Jan. 29, 1936.

The Editors of MUSICAL AMERICA know
and applaud the record of the Cincinnati

Symphony Orchestra in the performance of contemporary music. It has held an enviable place because of its enterprise in this particular field. Among conductors, Mr. Goossens has been an unquestioned leader in bringing to his public the representative compositions of our day. Over a course of years, his colleagues have had cause to note the liberality with which works by living musicians have found place on his programs. Mr. Leighton's comments were printed as his personal views and were, we believe, more an expression of his earnest hopes and wishes concerning the future of music in Cincinnati than a criticism of what has been accomplished in the past. The wording of this expression unfortunately may have indicated the contrary.

**Ruth Slenczynski Signs
Contract to Concertize
Under Evans and Salter**



Ruth Slenczynski, Eleven-Year-Old Pianist,
Recently Signed by Evans and Salter for a
Term of Years

Ruth Slenczynski, eleven-year-old piano prodigy, recently signed a contract with Evans and Salter, concert managers, to appear under their banner for a term of several years. The young pianist will return to America in the fall and remain here for several months. She made her debut in New York two years ago.

The Hart House String Quartet will give a performance at Austin, Texas, on Feb. 21.

**A Notable Work
by an
American
Composer—**

SONATA IN D MINOR FOR VIOLIN AND PIANO

By

**CHARLES
GILBERTS
PROSS**

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MALIPIERO WORK IS HEARD IN DETROIT

**'Symphony of the Seasons' Given
by Orchestra Under Baton
of Molinari**

DETROIT, Feb. 5.—Bernardino Molinari's magic power over the Detroit Symphony continued to prevail for the concerts of Jan. 9 and 11 in Orchestra Hall, with the result that enthusiasm for the orchestra reached the highest level of the season.

The popular Italian, as guest conductor during January, has succeeded in

whipping up an interest that has been absent for several years. Capacity audiences have greeted his three concerts (there are two more yet to be heard) and the general reaction has been one of the healthiest in the interest of the orchestra any well-wisher could possibly hope for.

The subscription concert of Jan. 9 contained two first performances, the Malipiero 'Symphony of the Seasons' and Molinari's transcription of the Paganini 'Moto Perpetuo.' The latter met with such favor, it had to be repeated. The same thing happened at the Jan. 11 popular-priced concert, when the work also was played.

'Symphony of the Seasons' did not make much of an impression. While it

met with some success, it was one of the less interesting of the season's new compositions. The Beethoven Third Symphony was the major offering. The Overture to 'The Secret of Suzanne' opened the program.

In addition to the Paganini exercise, the Jan. 11 program comprised Berlioz's Overture, 'The Roman Carnival,' a work Molinari reads with greater verve than any other conductor within memory, Schubert's 'Unfinished' Symphony, 'Death and Transfiguration,' of Strauss and the overture to 'The Sicilian Vespers,' a bit of clap-trap that Molinari makes important enough for inclusion on any symphony program.

A delightful piano recital was given by Gizi Szanto, Detroit artist, Jan. 17, at the Hotel Statler, for the scholarship fund of the Detroit Conservatory of Music. Miss Szanto played a long program of interesting works by Philipp, Bach, Brahms, Chopin, Mendelssohn, Debussy, Hutcheson, Sauer and Lecuna as well as a composition of her own.

Stavros Chiapies, Greek tenor, appeared in recital at the Cass Theatre on Jan. 12. He was assisted by Wilhelm Middelschulte, organist, and Otto Vansburger, pianist.

One of the best recent performances of Handel's 'The Messiah' was given in Orchestra Hall on Dec. 28 under Arthur Luck, a member of the Detroit Symphony. The soloists were Clarice Stambaugh Mosdale, soprano; Beatrice Brody, contralto; Thomas Evans, tenor, and Fred Patton, bass. The chorus of more than 100 was made up of members of the Detroit Foundation Music School Choir, Detroit A Cappella Choir and the Schubert Choir of Windsor. The orchestra was recruited from the personnel of the symphony.

HERMAN WISE

"La Revue Musicale" Institutes Prize Contest in Composition

PARIS, Feb. 1.—*La Revue Musicale* has instituted an international contest for a prize of 5,000 francs for a composition for wind instruments of a minimum duration of twenty minutes. The instrumentation may also include battery, harp and contrabass in addition to both woodwind and brass. Manuscripts should be mailed, flat, registered, to Henry Prunières, 132 Boulevard du Montparnasse, before April 1.

**Elisabeth Rethberg
Will Concertize
Under NBC Banner**



Elisabeth Rethberg, Metropolitan Soprano, Whose Concerts Will Be Managed by NBC Artists Service

Elisabeth Rethberg, a leading soprano of the Metropolitan Opera since 1923, is now under the management of the NBC Artists Service. In addition to regular opera and concert appearances next season, Mme. Rethberg is scheduled to appear in joint recital with Ezio Pinza, Metropolitan bass.

Carnegie Institute Publishes Programs of Bidwell Organ Recitals

PITTSBURGH, Feb. 5.—The Carnegie Institute, of which Marshall Bidwell is organist and director of music, has recently published a book, in which are included a foreword by Dr. Bidwell and the complete programs of his organ recitals for the season 1934-35. The book also includes an alphabetical index, according to composers, of the works performed and the specifications of the organ in Carnegie Music Hall on which the recitals were given. One hundred and thirty-one American compositions were performed by Dr. Bidwell during the season.

CHARLES WAKEFIELD CADMAN

**SONATA IN G MAJOR
for VIOLIN AND PIANO**

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A CHORAL CYCLE For 3 part women's chorus
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Some Press Comments

Chicago American (Herman Devries)

The one internationally known composer represented was Gena Branscombe of New York, whose Choral Cycle "Youth of the World" is ample evidence of the talent which has brought her to her present enviable position.

Bloomington Star (Indiana)

The program came to a triumphant finale with Gena Branscombe's "Youth of the World." The work is rousing and thobbing.

Musical America, New York

"Youth of the World" is a flaming, poetic utterance, told in accents of real beauty, real strength and real truth.

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New York, N. Y.

Chicago Musical College Keeps to Traditions

ONE of the oldest and most widely known schools of music in America, the Chicago Musical College begins the second semester of its sixty-ninth year on Feb. 3. Founded in 1867 by Florenz Ziegfeld, this institution has always maintained on its faculty artist teachers of national and international reputation, upholding the highest educational standards.

Today, Rudolph Ganz, Louis Gruenberg, Leon Sametini, Alexander Raab, Isaac Van Grove, Max Fischel, Graham Reed, Silvio Scionti, Helen Curtis, Lillian Powers, Mollie Margolies, John Carre, Viola Cole Audet, C. Gordon Wedertz, Jean Clinton, Julia Caruthers, Eleanor Harris Burgess, Rose Lutiger Gannon, Belle Forbes Cutter, Nelli Gardini, Daniel Saidenberg, Gustav Dunkelberger and Laura Drake Harris stand out as educators of national reputation, most of whom have been and still are accepted as first rank performing artists and teachers.

A reprint from the pen of George P. Upton of the Chicago Tribune in the College Year Book for 1900-1901, recalls that the school was then entering its thirty-fourth year under Dr. Ziegfeld, president and founder, and that it had become a permanent institution enjoying international fame, calling students from every part of the union and teachers of first rank the world over. Pointing out that the college had from its inception been a centre of musical activity and impulse from which thousands of young people were graduated in the intervening years, he asserted that "the influence of such an institution as this can hardly be estimated."

Mr. Upton's comments can be restated as of today rather than the year 1900 and still be accurate estimates of the accomplishments and the value of the school. The Chicago Musical College is still a leader in the promotion of love for music and in guiding students,



Root Photo
The Board of Directors of the Chicago Musical College for 1899-1900 included S. E. Jacobsen, Bernard L'Estemann, Hans von Schiller, Louis Falk, Florenz Ziegfeld, Arthur Friedheim, William Castle, and A. Buzzi-Pecora.

teachers, young artists and dilettanti in their respective ambitions.

To return to the year book of 1900, we find that on the faculty are two names to be found in the bulletin of 1936. These are Rudolph Ganz, the present president, who has served uninterruptedly on the faculty because of his wide activities as a pianist and conductor, and Alma W. Anderson, teacher of piano, who has served continuously in this capacity.

Going into the next five years, such important names continue to appear or are new additions to the faculty as Hans von Schiller, Louis Falk, William Castle, Arthur Friedheim, Arthur B. Spiering, Adolf Brune, Herman DeVries, Louis Campbell-Tipton, Felix

Bonowski, Mary Forrest, Bernhard L'Estemann, Hart Conway, Mabel Sharp Eberlein, John B. Miller, Karl Reckzeh, Walter Knupfer, Herbert Miller, Laura Drake Harris, Harold B. Maryott, S. E. Jacobson, Glenn Dillard Gunn, Bruno Seindel, Letitia V. Barnum and Maurice Rosenfield.

The next period, 1905 to 1910, introduces C. Gordon Wedertz, Ernesto Consola, Maurice DeVries, Arthur Middleton, Hugo Kortschak, Hugo Heermann, Eric DeLamarter, Emil Heerman and Alexander Sebald; another five year period brings Solon Alberti, Adolph Muhlmann, Leon Sametini, Rudolph Reuter, Ettore Titta Ruffo, and Edouardo Sacerdote. The years 1915 to 1920 brings forth Rose Lutiger Gannon, Julia Lois Caruthers, Isador Berger, Alexander Raab, Louis Victor Saar, Maurice Aronson, Edward Collins, Percy Grainger, Oscar Saenger, Leopold Auer, Max Fischel, Clarence Eddy and Andreas Pavley.

More prominent names are added from 1920 to 1925 as Arthur Dunham, Lillian Powers, Florence Hinkle, Moissac Boguslawski, Belle Forbes Cutter, Delia Valeri, Herbert Witherspoon, Walton Pyre, Richard Hageman, Andrew Hemphill, Richard Czerwonky, Elba Sundstrom, Percy Rector Stephens, Fery Lulek, William S. Brady, Graham Reed, Lester Luther, Victor Kuzio and Isaac Van Grove.

From 1925 to 1930 we note Vittorio Arimondi, Aurelia Arimondi, Wesley LaViolette, W. Otto Miessner, Viola Cole Audet, Gustav Dunkelberger, Clarence Eddy, David Guion, Mollie Margolies, Alfred Wallenstein, Frank Laird Waller, Pascuale Amato and John J. Blackmore. The 1930 to 1935 period saw such new additions to the faculty as Frantz Proschowski, Blanche Barber, Michel Wilkomirski, Ennio Bolagnini, Lawrence Paquin, Jean Clinton, Nelli Gardini, Silvio Scionti, Eleanor Harris Burgess, Mary Ann Kaufmann Brown, Arthur Olaf Anderson, John Carre, Helen Curtis, Louis Gruenberg, Harald Kreutzberg and Mary Garden.

The teachers listed in the latest bulletin who have taught at the College for twenty-five years or more are: Elizabeth S. Guerin, Pauline Houck, Jessie Waters Northrup, C. Gordon Wedertz,

Laura Drake Harris, Hilma Enander, Eudora Harbers and Maurice Goldblatt.

Today the college offers a wide range of courses in all departments which includes subjects that are of interest to artists and teachers who wish to enlarge their repertoire and to improve their teaching technique. Students who wish to acquire advance credits, or to earn credits which will count toward either Bachelor or Master degrees may choose from a variety of excellent courses listed in the bulletin. All work is fully accredited and in accordance with the published regulations of the National Association of Schools of Music of which the Chicago Musical College is an institutional member.

Bartlett and Robertson Appear Twice in National Capital

WASHINGTON, D. C., Feb. 5.—Ethel Bartlett and Rae Robertson, duopianists, appeared here on two successive days—on Jan. 23 as soloists with the National Symphony, under Hans Kindler, and the following day in recital for the Friends of Music at the Library of Congress where they played little known two-piano works by J. C. Bach, Debussy, Cyril Scott, Arnold Bax, William Walton and Balfour Gardiner.

Sayao and Schuster on Criterion Society Program

Bidu Sayao, Brazilian coloratura soprano, and Joseph Schuster, 'cellist, were to be the artists at the fourth Criterion Morning Musical on Feb. 7, in the ballroom of the Hotel Plaza. Mrs. Hermes Fontaine is chairman of music. The recitals are under the patronage of the Criterion Society of New York, Mrs. Leonard L. Hill, president.

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One of the finest experiences to be remembered was the tenor voice of Earl Weatherford beautifully used.
TORONTO MAIL & EMPIRE

Turridu—Cavalleria Rusticana
Earl Weatherford swept his hearers with him through the passionate story. He not only possesses a rare voice but an engaging personality.
CHATTANOOGA TIMES

Parsifal
Weatherford was in excellent form.
TORONTO DAILY STAR

Colonel Fairfax—Yeomen of the Guard
Earl Weatherford gave a highly pleasing performance—both vocally and histrionically.
CHAUTAUQUA DAILY

Pinkerton—Madame Butterfly
Earl Weatherford added materially to his growing reputation as an opera star. His singing should especially be recommended.
JAMESTOWN EVENING JOURNAL

Concert Management VERA BULL HULL
Steinway Building, New York City

CINCINNATI HEARS MUSIC OF 'TRISTAN'

Metropolitan Opera Singers Appear with Symphony Led by Eugene Goossens

CINCINNATI, Feb. 5.—The soul-shaking music of Wagner's 'Tristan' held large Cincinnati audiences rapt during four-and-a-half-hour-long performances on Jan. 31 and Feb. 1. The third of the operatic series proffered this season under the auspices of the Cincinnati Symphony, this production outdistanced the two preceding ones, without derogation to the latter, in quality and stimulative capacity.

The link with the outside music world was preserved by a distinguished group of soloists; the balance of the singers and all other elements employed were of local constitution. A select panel of singers engaged through special arrangement with the Metropolitan Opera Association, which held them under contract at the time, consisted of Paul Althouse, Chase Baromeo, Kathryn Meisle, and Gertrude Kappel. The last-named was forced to cancel the engagement at the last moment, and was replaced in the leading role by Dorothee Manski. The cast also included Fred Patton, Franz Trefzger, Hubert Kockritz, Walter Ryan, and Richard Fluke. Miss Manski, whose vocal resources and musicianship were

rivalled by others of the cast, had no rival in the ability to make the unreal character of Isolde express, as nearly as flesh and blood could be expected to, is supramundane fusion of sensual love and mystic philosophy.

Kathryn Meisle lent to the role of Brangäne a glorious voice and ardent personality which raised it considerably above its customary level of human mediocrity. Paul Althouse, starting unostentatiously, reached a magnificent climax in the final act. Chase Baromeo, in the brief and infrequent appearances of King Mark, left the lasting impression of a flowing, resonant voice. Kurvenal found a sympathetic and vigorous interpreter in Fred Patton. The Sailors' Chorus, a good third of the singing cast, and, above all, the symphony under Eugene Goossens, laid one more stone in the tangible structure of the city's cultural fame.

The fifth and final attraction in this season's Artist Series was the popular American baritone, Nelson Eddy. His appearance here climaxed an impressive sequence of artists and musical groups brought before the Cincinnati public through the efforts of J. Herman Thuman, manager of the series. Interesting features of a long and diversified program were sung with restraint and a minimum of dramatic "business." Theodore Paxson accompanied.

RICHARD LEIGHTON



LOS ANGELES

By HAL D. GRAIN

LOS ANGELES, Feb. 5.—In the midst of social, economic and political changes in Southern California, no aspect is undergoing more complete change of complexion than the music situation. The passing of William A. Clark, sponsor of the Philharmonic, a year ago last spring, placed the responsibility of that organization upon the community's music-minded citizenry for the first time in fifteen years. New personnel, new policies and an aroused sense of obligation have brought new audiences and induced a new outlook.

A second factor, and possibly a more potent one, is the changing attitude of the public toward Federal sponsorship

and his deep musical insight are dominant factors in maintaining a high standard of musical appreciation. Some thirty concerts, including radio



Murillo
Otto Klemperer, Conductor of the Los Angeles Philharmonic

programs and out-of-town visits will be made after Feb. 1, practically all being conducted by Mr. Klemperer. Two concerts for young people will be led by Ernest Schelling, and several will be under Henry Svedrofsky, assistant



L. E. Behymer, Widely Known Concert Manager in the Southwest

of music projects such as are being developed under the WPA program. Many hundreds of musicians are not only doing the work for which they are best fitted, but they are helping to bring music to countless thousands to whom music of the better kind has been an impossibility or a luxury.

The progress of the Philharmonic under the new regime has been particularly noteworthy. Under the management of Mrs. Leiland Atherton Irish, all available forces have been marshalled to insure music-lovers programs of the highest type. The Southern California Symphony Association, headed by Harvey S. Mudd, has effected a permanent organization to promote the winter season of concerts in the Auditorium, and the summer season of thirty-two concerts in Hollywood Bowl. For the current season, a deficit of \$150,000 is anticipated. A drive for funds to cover this amount, and also pledges for next year, will begin in March.

Otto Klemperer, who is musical director and conductor, has yet two years on his present contract. His gifts as



Mrs. Leiland Atherton Irish, Manager of the Los Angeles Philharmonic

conductor. Among the soloists will be Lotte Lehmann, Richard Buhlig, Huberman, Schnabel and Feuermann.

An innovation this season, was the affiliation of a choral group with the orchestra, and this is being trained for performances by Dr. Richard Lert.

Many Changes Seen in Musical Life of Southern California — Public Assumes Responsibility for Philharmonic with Happy Results — WPA Activities Take Important Place — Diverse Groups Active

Mendelssohn's music to 'A Midsummer Night's Dream' will be used for a February concert, in which a small chorus and speakers will appear. Mahler's



Murillo

Merle Armitage, Sponsor of Numerous Musical Events

Choral Symphony will be repeated from last year, on April 16 and 17. Another evening of choral music will include Brahms's 'Requiem' and Bach's Cantata, 'Nacht auf Ruft Uns die Stimme.' Soloists have not yet been chosen.

Chamber Music Makes Strides

No phase of musical development in the Southland has made greater strides in the last several years than the appreciation for chamber music. Better understanding of music in this form was largely fostered by the Bartlett-Frankel String Quartet, organized and sponsored by Mrs. Cecil Frankel. The activities of the group, however, have been taken over by the Los Angeles Chamber Music Society, of which Mrs. Frankel has assumed leadership. Two more programs, arranged by Mary V. Holloway, are yet in the offing: the California String Quartet, with Nina Koshetz, soprano, as soloist, on Feb. 11, and the Pro-Arte Quartet on March 27. The personnel of the California group comprises Louis Kaufman and Howard Halbert, violins; Jascha Veisse



HOLLYWOOD BOULEVARD

viola, and Kolia Levienne, 'cello. The programs are given in the Biltmore Hotel.

Four concerts make up the schedule of the Noack String Quartet this season, one of which has already been given. Programs of unusual mould seem to be the policy of this ensemble. Assisting artists will be Anthony Linden, flute; Alfred Kastner, harp, and Pierre Perier, clarinet. Succeeding programs will be in the concert room of the Pacific Institute of Music and Fine Art on March 13 and April 10. The quartet



Bruno David Ussher, Regional Director for the Federal Music Project

is composed of Sylvain Noack, concertmaster of the Philharmonic, and Jack Pepper, violins; Sven Reher, viola, and Kurt Reher, 'cello.

Of quite different calibre and purpose (Continued on page 178)

SAN FRANCISCO

By MARJORY M. FISHER

SAN FRANCISCO, Feb. 5.—That San Francisco has a real symphony orchestra once again is the most impressive news of the moment, and a fact that augurs much for the immediate future.

Pierre Monteux assumed conductorship of the orchestra in January, after having previously superintended the reorganization of the orchestral personnel. The optimism and resourcefulness of Joseph S. Thompson, president of the Musical Association (also in his first term in that office) and the ingenuity of Mrs. Leonora Wood Armsby, vice-president and managing director of the artistic details whose record as organizer and manager of the San Mateo Philharmonic Society's Summer Symphony concerts in the Hillsborough



Gaetano Merola, General Director of the San Francisco Grand Opera Company

Woodland theatre has brought her national recognition, are to be credited with the general reorganization of the symphonic body and the securing of Mr. Monteux as conductor.

Three Symphony Series

The symphony season is in three divisions: the Friday afternoon and Saturday night series in the War Memorial Opera House with the same program and the Tuesday night series in Exposition or Civic Auditorium under Art Commission auspices, financed by tax money.

There will be a series of four Young People's Concerts conducted by Ernest Schelling at the Opera House, and a series of concerts across the Bay in Berkeley and in San Rafael.

Otto Klemperer will be guest conductor for the Musical Association in the Opera House, and Alfred Hertz will conduct a Wagner program for the Art Commission. Early announcements that Stravinsky would also be a guest conductor on the latter series lack the verification of listing in the latest symphony schedule which names Mr. Klemperer, Mr. Hertz and Mr. Schelling as guest conductors, and Lotte Lehmann, Jascha Heifetz, Alexander Brailowsky, Sylvia



California, Inc.

Skyline of San Francisco from the Bay

Lent, Myra Hess, Albert Spalding, and Mischa Elman as soloists. A performance of Berlioz's 'The Damnation of Faust' is scheduled for March 31. De-



Leonora Wood Armsby, Vice-president and Head of the Music Committee of the San Francisco Musical Association, and Pierre Monteux, New Conductor of the Symphony

tails of business management continue in the capable hands of Peter D. Conley.

The San Francisco Opera Association (Wallace Alexander, president,



Alice Seckels, Pioneer Woman Manager

Peter D. Conley, manager) retains its usual sphinx-like new year silence as to plans for the fourteenth annual season under Gaetano Merola's direction. There will be a season, starting late in the Fall. A new sustaining fund will have to be acquired, as the 1935 season left the association \$25,000 in debt.

The Municipal Chorus, directed by Hans Leschke, is the third of the major civic musical enterprises. Its present schedule is listed in the symphony cal-

Re-establishment of Symphony, Under Monteux, Is Keynote of Golden Gate Music — Concerts Yet to Come Will Bring Noted Soloists and Guest Conductors — Opera Needs \$25,000 — Various Ensemble and Artist Courses Attract



Wilfred Davis, San Francisco Concert Manager

endar since its main activity is in co-operating with the orchestra in choral works both secular and sacred.

String Quartet Busy

Appealing to a smaller number of auditors but of no less importance is the San Francisco String Quartet composed of Naoum Blinder, Eugene Heyes, Lajos Fenster and Willem Dehe. Thanks to the indefatigable efforts and whole hearted interest of Edith DeLee the quartet is so adequately supported that it plays a series of six concerts twice: first, for the subscribers at the home of one of them, and again for the general public in the Veterans' Auditorium. Remaining concerts in this downtown

series are scheduled for March 4 and April 22.

Feb. 11 will bring the last concert in the brief series of three given this year by the San Francisco Sinfonietta founded and directed by Giulio Minetti. It specializes in unhackneyed works for small ensembles of various instrumentation. Interesting works for wood-winds have been features of the Sinfonietta programs for the past two



Peter D. Conley, Manager of the Symphony and Opera as well as a Concert Series

seasons. The Bem-Clement-Bem Trio also has announced a series of recitals.

Whether or not one considers the WPA Orchestra a local musical activity depends upon the point of view, but there is a very good one conducted by Ernst Bacon whose fame has so far been based on his compositions. This orchestra is giving free concerts on an irregular schedule, appearing in schools and downtown halls, and presenting, when possible, works by Bay Region composers and able soloists.

Peter D. Conley continues the most active of managers. Not only does he manage the symphony and opera but he also present an artist course in the War Memorial Opera House and individual attractions. Artists yet to come in his subscription series include Heifetz on Feb. 20, Artur Schnabel on March 20 and Nino Martini on April 9.

Philadelphians Coming in May

Wilfrid Davis is featuring the Philadelphia Orchestra with Leopold Stokowski for three concerts on May 1-2-3. Jan Kubelik comes in the Davis subscription series on March 11, and Martha Graham makes her San Francisco debut on this series March 30.

Carolyn Ware is the purveyor of imported chamber music ensembles. This year she is presenting jointly with Mabel Hazelton, and they announce the Hart House String Quartet for Feb. 12; Bartlett and Robertson, duo pianists, for Feb. 25; the Pro Arte String Quar-

(Continued on page 195)



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WASHINGTON

ber music program consisting of the Sextet No. 2 in G Major, the Quartet No. 2 in A Minor and the Trio No. 3 in C Minor. The concert was given in Memorial Continental Hall, an auditorium more suited to chamber music

By ALICE EVERS MAN

WASHINGTON, D. C., Feb. 5.—An increase in the number of out-of-town engagements marks the growing interest in the National Symphony outside of Washington. In the middle of November, the orchestra played in Atlanta, Ga., Memphis, Tenn., Lynchburg, Va., Spartanburg, S. C., and other cities of the South. Beginning Dec. 4, the orchestra toured the East and into Canada, playing in Ottawa, Quebec and Montreal and finishing the tour with a concert in Orchestra Hall, Boston. Three concerts of the regular Baltimore series have already been given.

Return engagements for next year have followed in nearly every city in which the orchestra was heard and it is the plan of the management to extend the out-of-town season still further. Unqualified success has marked each appearance of the four-year-old organization and the popularity of the programs which its conductor, Hans Kindler, has arranged for the local audiences has resulted in capacity houses at each concert.

Dr. Kindler's plan that the orchestra should serve as a medium to present young talent to the music lovers of the city was put into execution this season. The most notable occasion was the American debut of Roman Totenberg who played the Beethoven violin concerto with the orchestra on Nov. 7. The young artists who have been heard with the orchestra up to the present time are: Grace Castagnetta, Margaret Harshaw, Elizabeth Travis, Sylvia Meyer and Irra Petina. Miss Petina, who was also soloist at one of the Baltimore concerts of the orchestra, appeared here on an operatic program singing several arias from 'Carmen' in the first performance of that character that Dr. Kindler has attempted outside of the two all-Wagner concerts.

Local Composition Played

A work by a Washington composer, R. Deane Shure's 'Circles of Washington,' written at Dr. Kindler's suggestion and dedicated to the orchestra, was given its first hearing on Nov. 17 following the policy of Dr. Kindler to make known the works of local composers on the symphony programs. Two outstanding programs devoted to the music of Brahms were given this month. The Feb. 2 concert was an orchestral one with Myra Hess as soloist in the Piano Concerto in D Flat.

The following day, Miss Hess with Dr. Kindler as cellist, the Musical Art Quartet and George Wargo, violist of the National Symphony, gave a Cham-



Edmonston

Mrs. Lawrence Townsend, Who for Thirteen Years Has Presented the Fashionable Wednesday Morning Musicales

than Constitution Hall where the first Brahms program was given.

The symphony management has adopted the new plan this year of giving the Children's concerts at different



©Harris-Ewing

Elena de Sayn, Director of Concerts Intimes, a New Series Inaugurated This Year

High Schools instead of restricting them to Central High School as was the custom in other years. These concerts, which drew only a few hundred students in the beginning, turned away many hundreds last season for lack of

National Symphony's Out-of-Town Engagements Increase — Work by Local Composer Played — Price Reduction Increases Attendance at Series—Children Benefit by New Concert Plan

room. The new plan of giving the same programs consecutively in schools throughout the city will accommodate the large number of students who have subscribed and will make for greater



Harris-Ewing
Dorothy Hodgkin Dorsey, Who Presents Three Artist Series

accessibility through the changes in location. The final concert will be given in Constitution Hall.

Besides the young musicians who have been heard as soloists, the orchestra has presented Elsa Alsen and Paul Althouse in Wagnerian excerpts and Frances Nash in the Liszt Hungarian Rhapsody. Other soloists on forthcoming programs will be Ethel Bartlett and Rae Robertson, Sylvia Lent, Egon Petri and Myra Hess. The schedule of concerts for next season will be the same as this, with eight Thursday, twelve Sunday and nine Children's concerts.

Philadelphia Orchestra Visits

The only visiting orchestra this year has been the Philadelphia Orchestra, the first concert on Oct. 24 being directed by Stokowski. The second concert on Dec. 19 with Fritz Kreisler as soloist playing the Brahms violin concerto was also to have been directed by Mr. Stokowski but illness prevented him from appearing and his place was taken by Alexander Smallens. The re-



Dr. Hans Kindler, Conductor of the National Symphony

maining two concerts of the series of four will be conducted by José Iturbi on Feb. 12 and Eugene Ormandy on April 2. The Philadelphia Orchestra is brought here by the T. Arthur Smith Bureau.

The change from afternoon to evening hours in the Tuesday series presented by the Dorothy Hodgkin Dorsey Bureau and the reduction in the admission prices for both this series and the two sets of Sunday concerts has brought record audiences of the city's elite for the programs by celebrated artists given so far. Constitution Hall has been sold out repeatedly for these popular musical events with the overflow accommodated with special seats on the stage. The first artist to be heard was Fritz Kreisler in recital on Nov. 6 followed by Lawrence Tibbett on the 10th, Lucrezia Bori on the 19th, Bauer and Spalding on the 24th, the Don Cossack's on December 8th, Rachmaninoff on the 10th, Heifetz Jan. 19 and the Vienna Choir Boys on the 26th.

The remaining artists on the three series are Nino Martini, Feb. 11, Arthur Schnabel on the 16th, Nelson Eddy on the 23rd, Lily Pons on March 8, the Metropolitan Quartet on the 17th, Josef Hofmann on the 22nd, and Grace Moore on the 29th. Mrs. Dorsey announces that practically the same artists will be on next season's schedule with the addition of Kirsten Flagstad and perhaps Yehudi Menuhin in the early part of next January. Negotiations for Menuhin for a concert immediately following the end of the year of rest which he has given himself are in progress.

The reduction in admission price which Mrs. Dorsey inaugurated this year has been of great advantage to the general public and has contributed greatly to stimulate interest in music in the city. The programs have been carefully chosen and the division of the artist list between the two Sunday and the Tuesday series has made it possible for the outstanding representatives of each branch of music to be heard in each series. The result has been a phenomenal attendance at nearly every concert.

Wednesday Series Continues

Mrs. Lawrence Townsend's season of artist recitals on Wednesday mornings at the Mayflower Hotel coincides this year with the celebration of her golden wedding anniversary and in recognition of the loyal support which her patrons have given her through the past twelve years, she has added an extra concert to her series as a gift to her public and

(Continued on page 190)

MINNEAPOLIS—ST. PAUL



By JOHN K. SHERMAN

Civic & Comm. Association—Norton, Peel & Hibbard

MINNEAPOLIS, Feb. 5.—The tempo of music activities in the Twin Cities this season has been sustained at lively pitch, with concert courses drawing large and loyal followings and locally sponsored events arousing more than routine interest. So far, the season has been a colorful and successful one, with good augury that such will continue to be the case until the last note is sounded.

Chief source of musical interest, of course, is the Minneapolis Symphony, now in its thirty-third season and its sixth year on the University of Minnesota campus. The orchestra continues to be the Twin Cities' chief exhibit in proof of their musical awareness and eminence. The steady intensification of all its attributes of brilliance, sonority and interpretative skill is making that proof, year by year, more convincing.

Deep regret is felt over the impending departure of Eugene Ormandy to take up the baton of the Philadelphia orchestra. What he has accomplished not only with the orchestra but with the concert-goers by his vivid presentation of music cannot easily be over-estimated. It is no exaggeration to say that his stay here has created almost a new generation of concertgoers. Many listeners have been drawn to concerts who before were untouched by the lure of symphonic music. A new audience has been formed, and has attached itself to the old.

Plan Ormandy Return

Though future plans for the orchestra are still in process of formation, it is tentatively planned to have Ormandy back next season for as many as eight concerts out of the total of sixteen on the Friday night schedule. This arrangement, if it is consummated, will bring him back for the opening of the season next October for three weeks,

and again for five weeks at the close of the series.

In the interim, guest conductors may be imported, and it is possible that from these guests a permanent conductor will



Eugene Ormandy, Conductor of the Minneapolis Symphony, Who Will Leave Next Season to Take Charge of the Philadelphia Orchestra

be selected. These plans, of course, may be changed before the next season gets under way.

As before, the orchestra is offering sixteen Friday night concerts and twenty popular Sunday concerts, the latter on a new price schedule which is stimulating the box-office sale considerably. A high program standard has been maintained in both series, though the Friday nights are more solid in substance, more ambitious in tone, than the "pops."

The orchestra itself has reached a high interpretative level, and Ormandy, more than ever before, has polished and vitalized the ensemble. His readings have acquired a uniformity of excellence from which there are few lapses. Among the new additions to personnel, Frank Miller, new first 'cellist, is outstanding, and has done much to strengthen an important section. His



Mrs. Carlyle Scott Continues as Manager of the Minneapolis Symphony and the University Artists Course

authority, tone and flawless musicianship have been definite assets.

The orchestra's tour this winter takes it to twenty cities in the south and east, an intense schedule which calls for thirty-one concerts in a little more than a month's time. Many of the cities on the itinerary are "repeaters" that have clamored for concerts from an orchestra which has come to be regarded, through

Symphonic Forces Reach High Artistic Level—Regret Felt at Departure of Ormandy — New First 'Cellist Acquired—Choral Groups Active—St. Paul Civic Opera in Three Performances

the passage of years, as a indispensable institution.

The lists of soloists with the orchestra this season is a brilliant one, and accounts in large measure for the increasing popularity of the symphony series. Those already heard include Kirsten Flagstad, Nino Martini, Sergei Rachmaninoff, Enid Szanthe and Edith Mason and those yet to come are Gregor Piatigorsky, Nelson Eddy, Jascha Heifetz and Mischa Levitzki.

Supplementary Series Popular

A supplementary series of noted artists, heard in solo performance in the same hall as that in which the Symphony plays, is the University Artists series, which is managed by Mrs. Carlyle Scott, as is also the symphony. This series, which always draws full houses, offers the following artists: Lawrence Tibbett, Nathan Milstein, Enid Szanthe, the Jooss ballet, Alexander Brailowsky and Ruth Slenczynski. This series opened Nov. 16 in Northrop auditorium and the last recital, that by Mr. Brailowsky, will be on March 31.

The Apollo Club, conducted by William MacPhail, who also heads the leading music school in downtown Minneapolis made a noteworthy appearance at the opening of its season with Coe Glade as guest artist. This group is a

(Continued on page 181)

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C. of C.—Hare

City Hall in Niagara Square

BUFFALO

cently having brought Melchior, Manski and Cornelia Otis Skinner to the city, he has listed an imposing array of talent for the remainder of the season. It includes Alexander Brailowsky, pianist, Jan. 28; Ruth Draper, disease, Feb. 3; a joint recital by Guy Maier and Lee Pattison with Adelaide DeLoca, contralto, Feb. 25; a joint recital by Albert Spalding, violinist, and Josephine Antoine, Metropolitan coloratura soprano, in March; Hollywood Symphonic Ballet, April 1; and The Abbey Theater Players of Dublin, Ireland, first week in May.

Kolisch Quartet to Play

The Buffalo Symphony Society will present the Kolisch String Quartet on Feb. 17 in the Hotel Statler ballroom. On March 16 the Pro Arte String Quartet is to be heard. These are the final concerts in this chamber music series of five.

The Bach cycle, given on intermittent Sunday afternoons from Dec. 8 to April 26 at St. Paul's Cathedral, is under the supervision of DeWitt Garretson, organist and choir-master. Cameron Baird, a young amateur musician, has assembled a chamber-music orchestra which he directs, and which gives material aid in the Bach programs. Mr. Baird has been a pupil of Paul Hindemith in composition and conducting. On Feb. 29, this choir will sing Mozart's

By ETHEL McDOWELL
BUFFALO, Jan. 9.—The Buffalo Philharmonic has made notable strides during the past year under the leadership of Lajos Shuk. Semi-monthly symphony concerts in Elmwood Music Hall and weekly afternoon concerts at the Albright Art Gallery are being enthusiastically received.

Much interest is shown in the work of 104 Buffalo musicians divided into six WPA music units. Programs ranging in type from popular dance music to classic recitals are given weekly in the various hospitals, public schools, convent schools, community houses, and centers throughout the city.

The Philharmonic Series, Zorah B. Berry, director, has two remaining concerts, Jascha Heifetz, violinist, Feb. 11 and a joint recital by Helen Jepson, soprano, and Dalies Frantz, pianist, on Mar. 10. These concerts will be given in Elmwood Music Hall.

William J. Neill, Jr., of Buffalo is a newcomer in the managerial field. Re-

**Philharmonic Progresses
Notably Under Lajos
Shuk—New Manager
Brings Famed Artists
to City—Choir to Sing
Mozart 'Requiem' —
Local Groups Sponsor
Recital Series**

Requiem. The performance will be directed by Hugh Ross, Conductor of the Schola Cantorum of New York.

The Chromatic Club, Mrs. Horace Pomeroy, president, is enjoying a suc-



Juanita Bali

Mrs. Zorah B. Berry, Manager of the Philharmonic Concerts



G. Maillard Keselere

Lajos Shuk, Conductor of the Buffalo Philharmonic Orchestra



Swan

William J. Neill, Jr., of Buffalo, Who Has Recently Entered the Managerial Field

NATHANIEL FINSTON



Daguerre

General Musical Director

METRO-GOLDWYN-MAYER STUDIOS

cessful season. In addition to weekly programs of much interest, this organization has thus far presented Bruce Simonds, pianist, and Ruth Breton, violinist, in evening artist recitals. The appearance of Helen Oelheim, contralto, on the night of Feb. 4 was to bring the Artist Recital series to a close for the present season.

Mario Chamlee and Ruth Miller Heard in Albany

ALBANY, N. Y., Feb. 5.—For the benefit of the music and pageantry departments of Hoosac School, a recital was given by Mario Chamlee, tenor, and Ruth Miller, soprano, on Jan. 25 at Chancellor's Hall, with Governor and Mrs. Herbert H. Lehman heading the patron's list. The noted American tenor scored in German songs by Beethoven, Wolf, Brahms and Strauss and an English group by Hageman, introducing his new songs 'The Donkey' and 'The Little Dancers' and Carpenter. In songs by Balakireff, Borodine and Rachmaninoff Miss Miller made a splendid impression, as well as in a group of Schumann duets with Mr. Chamlee. Gladys Groves was the accompanist.

Curtis Quartet Plans European Tour

The Curtis String Quartet, having fulfilled many engagements in the East, will embark upon an extensive European tour next season, according to J. W. Cochran, manager of the ensemble. While abroad they will be under the management of Wilfrid Van Wyck. The quartet is made up of Jascha Brodsky, first violin; Charles Jaffe, second violin, successor to Benjamin Sharlip, who was inadvertently listed in the last issue of MUSICAL AMERICA as the occupant of that post; Max Aronoff, viola, and Orlando Cole, 'cello.

Metropolitan Gives 'Madama Butterfly' in Newark

NEWARK, N. J., Feb. 5.—The Metropolitan Opera company came to Newark on Jan. 21 and attracted more than 3,000 to its performance of 'Madama Butterfly.' An all-American group of principals lent vocal charm, histrionic plausibility, and visual satisfaction to a smoothly moving performance. Susanne Fisher, Richard Crooks and Richard Bonelli were the chief participants. Gennaro Papi, conducting without score, guided the opera easily but skilfully through changing moods and tempi. L. Bamberger & Co. sponsored the appearance of the company, devoting the proceeds to the Hospital for Crippled Children. P. G.

Ellen Reep Sings Grieg Songs

Ellen Reep, Norwegian contralto, was heard in an all Grieg program at the January monthly musicale at the Mu Phi Epsilon National Club recently. The songs were given in their original Norwegian and included 'Minstrels,' 'A Swan,' 'In an Autograph Album,' 'With a Waterlily,' 'The Spring,' 'An Apparition,' 'At Rondane,' 'The Blueberry Patch,' 'The First Meeting,' 'I Give My Songs to Spring' and 'Thanks for Your Counsel.' Miss Reep and her accompanist, Bergliot Hafstead, and Ruth Bjornstad, who read translations of the texts, were in authentic Norwegian costumes.

PROVIDENCE

Coincidence of the Founding of Rhode Island and Providence to Be Observed by Musical Events in Conjunction with Tercentenary



Providence Journal
Old Baptist Church

By **ARLAN R. COOLIDGE**

PROVIDENCE, Feb. 5.—The tercentenary of the founding of Rhode Island and the city of Providence occurs this year and it is expected that special musical events will play an important part in the observances. Included in the plans is the production of an opera, 'King Philip,' based on an old play, 'Metamora,' by John Augustus Stone. Wassili Leps has composed the music to a libretto by Winfield Scott. Additional plans envision a series of performances of a pageant in Roger Williams Park this summer, which will review three hundred years of Providence history. A large chorus would be prominently featured.

A new element in the musical life of the community this season is the series of state-sponsored free concerts given by the Rhode Island Civic Symphony under Dr. Leps. In February, programs will be given in Woonsocket and Bristol, and in March a program in Warwick.

A Works Progress Administration Music Project has been set up in Rhode Island, and has already begun to function. An orchestra, led by Edouard Caffier, will continue to give programs in the auditoriums of the Junior High Schools in Providence this spring, and a band under Edward Denish will also be heard. A feature of the local project will be the presentation, with the concert orchestras, of properly prepared soloists not over twenty-five years of age. Dr. Leps is director of the local project.

The Providence Symphony, Dr. Leps, conductor, will complete its fifth season on March 31. This organization, which includes the Providence Symphony Chorus, is one of the most important in the community. William L. Sweet is president. The Providence Com-

munity Concert Association will conclude another successful series when it presents the Cleveland Orchestra, with Richard Bonelli as soloist, on Feb. 10, and Lotte Lehmann in a recital on March 17. Mrs. John Nicholas Brown heads this important enterprise. The Boston Symphony will continue its local series under Dr. Koussevitzky in the spring months. Concerts will be given on March 24 and April 14.

The Department of Music of Pembroke College, Brown University, will include concerts by the Trio Italiano on February 20 and the Kolisch Quartet on March 12 in its present Chamber Music Series. The Providence Festival Chorus, led by John B. Archer, and under the patronage of Stephen O. Metcalf, will be heard in its annual open-air concert in Roger Williams Park on June 14. Assisting again this year will be the Goldman Band and a soloist to be announced.

The Providence Oratorio Society, led by William W. DeRoin, announced a performance of Mendelssohn's 'St. Paul' for the month of February, and Verdi's 'Requiem' for April. The new president is Mrs. Robert L. Anthony. The University Glee Club will be heard in concert again on April 17. Berrick Schloss continues as its leader. The Pawtucket Civic Music Association is presenting the Vienna Choir Boys on Feb. 9, and Gladys Swarthout in recital on April 7. The secretary is Mabel Woolsey.

Music clubs announce their usual interesting programs for the year. A special event for the Chopin Club will be a President's Day Musicales on May 7, arranged by Mrs. George W. H. Ritchie, who has served her ninth consecutive term as head of this society. The Chaminade Club will feature among its programs a concert by the Mildred Shaw Trio on Feb. 27, and its President's Day on April 30. Mrs. William S. Ide is president.

The Monday Morning Musical Club, under Mrs. Mary Colt Gross, in addition to the presentation of monthly programs, will continue its philanthropic activities and the sponsorship of lectures concerning the programs of the Boston Symphony delivered in the Public Library by Dr. W. Louis Chapman, critic of the Providence Journal. The Federal Hill House School of Music continues its valuable work this year in new quarters. Faculty and student concerts are regular features, and the school serves as a centre for related branches in suburban communities.



©Bachrach

Dr. Wassili Leps, Conductor of the Providence Symphony

Mme. Avis Bliven Charbonnel is founder and director.

The Clavier Ensemble plans two additional programs this season under the direction of its president, Mme. Charbonnel. The first of these is planned for February, and the second, which will be held in the Plantations Club Auditorium, for early May.

Saint Dunstan's School, under Lawrence Apgar, director of music, will produce Gilbert and Sullivan's 'H. M. S. Pinafore' on May 18 and 19. The Headmaster is Roy W. Howard. The Rhode Island Federation of Music Clubs will arrange its annual series of concerts during Music Week—May 3-10, inclusive. Mrs. Clifford G. King, president, announced that plans include the presentation of two programs during that period under the auspices of the Rhode Island Guild of Organists, one of them a recital in Sayles Hall by an artist to be selected. There will be a program by members of the various Junior Music Clubs, as well as a com-



Okseira

Mrs. John Nicholas Brown, President of the Providence Community Concert Association

munity sing in which all choral bodies will be invited to join. Plans envision also a Rhode Island Composers' Night program, and a church program reminiscent of the services held in the early days of the state, as a part of the Tercentenary celebration.

The federation will sponsor a program by music students during the spring months, and the annual convention will be held in Newport on May 22 and 23. The Rhode Island Guild of Organists is adding considerably to the concert life of the city again this season. Roy Bailey is dean, and Blanche N. Davis, secretary. On Feb. 11 a program for violin and piano will be given by Prof. Arlan Coolidge and Prof. Arthur Hitchcock of Brown University. An organ recital by Elwood Gaskill of Boston is announced for Feb. 19, and one by Louise Winsor on March 16. A program of music for two pianos will be given by Gertrude J. Chase and Ruth Tripp on April 13, and a carillon recital by Edward Gammons of Cohasset on June 13. The Guild will sponsor a contest for young organists on May 2, as a part of the Convention which will be held from May 2-May 4. A recital by Hugh McAmis, New York organist, will feature the convention.

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City Art Museum

By HERBERT W. COST

ST. LOUIS, Feb. 5.—Completion of the spacious convention hall in the Municipal Auditorium marks another milestone in the musical history of the city, for it provides a place where



Vladimir Golschmann, Conductor of the St. Louis Symphony

spectacular performances of opera and pageantry may be adequately presented. This large hall is located on the south side of the building and was first used in an incomplete state for the short season of grand opera last Fall enabling the producers to charge popular prices. It has now been completed with spacious promenade, meeting rooms and other necessary housing facilities for conventions, opera or other large gatherings. The massive stage is so constructed that it may be used jointly or severally for performances in the opera house or auditorium. There is a steel curtain which operates from each proscenium. The hall is also equipped with an hydraulically operated orchestra pit.

Through the St. Louis Grand Opera Company, of which Guy Golterman is director, another short season of opera will be given in April, featuring the first local operatic appearance of Lily Pons in 'Lucia di Lammermoor.' Joseph Bentonelli has been engaged for this opera also. This is scheduled for April 20. Others will be 'Aida' or 'Carmen' on April 14, 'Die Walküre' on April 16 and 'La Gioconda' on April 22. All-star casts will be engaged for each opera and the price range for seats will again be moderate. The local chorus, which has been a decided feature of past performances, has again been recruited.

The St. Louis Symphony, now in its fifty-sixth season, has enjoyed more popularity than at any time in its history. Under the capable direction of

ST. LOUIS

Completion of New Hall in Municipal Auditorium Marks Milestone in City's Musical Development—Opera Season in April Planned—Symphony in Midst of Successful Season—Local Organizations and Concert Series Provide Attractive Fare

Vladimir Golschmann, it has also reached its pinnacle of artistic performance.

With few changes in its personnel in the past three years, Mr. Golschmann has welded together a highly polished group of performers. The continuation of the Symphony Chorus, directed by William B. Heyne, which has been enlarged has already proven a delightful adjunct to the orchestra and will again be heard in the concerts of April 3 and 4, when Verdi's 'Requiem' will be given



Arthur J. Gaines, Manager of the Symphony

with Jeannette Vreeland, Rose Bampton, Dan Gridley and Keith Falkner as soloists.

Other soloists still to be heard during the remainder of the season include Eugene List, pianist; Scipione Guidi, violinist; Josef Hofmann and Rudolph Ganz, pianists, with one purely orchestral pair of concerts on January 31 and February 1 conducted by Fritz Reiner as guest. Artists who have already appeared include Lawrence Tibbett, Fritz Kreisler, Rachmaninoff, Nathan Milstein, Raya Garbousova, Helen Traubel, Max Steindel and the Chorus. Werner Janssen appeared as guest conductor for one pair.

The orchestra has already had one short tour and during the current month will visit Chicago, Bloomington, Urbana, and Peoria, Ill., Iowa City, Davenport, Ottumwa and Des Moines, Ia., and Columbia, Mo., and will make an extended tour of the South and Southwest in the spring. These tours as well as the annual joint appearance with the Ballet Russe are arranged by Arthur J. Gaines, manager. The Wo-



Publicity Bureau

New Civil Court

men's Committee has again functioned throughout the year and has done much toward making the season the greatest in the history of the organization. Five student concerts are given under their supervision. Mrs. Charles M. Rice is president of the committee. Oscar Johnson is president of the Symphony So-



Alma Cueny, Manager of the Civic Music League

ciety, assisted by a group of active vice-presidents and an executive committee. Arthur J. Gaines is secretary. Scipione Guidi again is concertmaster and as-

sistant conductor. Max Steindel is personnel manager.

Following the trend of "best seasons," The Civic Music League, managed most capably by Alma Cueny, is having an outstanding series of five concerts in the Municipal Opera House. Three have already been presented and the remaining two attractions are a return engagement of Poldi Mildner and the first local appearance of the Jooss Ballet. George Mackey is president. George J. Mecholson is organization chairman. In addition to this activity Alma Cueny will have the Vienna Choir Boys at the Municipal Opera House on Feb. 16 and other attractions under her management are being considered.

School Has Course

The Principia Lecture and Concert Course has also had a very fine season. This course, while not open generally to the public, has a limited number of

Philip De Woskin
Guy Golterman, Managing Director of the St. Louis Grand Opera

seats for sale for each of its attractions which are eagerly taken by the public. The concerts are held in Howard Hall. The course is primarily an educational part of the student life of the Principia school. It is managed by William E. Morgan, Jr. The remaining concerts to be heard feature the Trio Italiano during the current month, the Westminster Choir on March 6 and Dusolina Giannini on April 3.

Chamber music has not been neglected in the round of musical activities. The Ethical Concerts, given at Sheldon

(Continued on page 200)

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MILWAUKEE

By C. PANNILL MEAD

MILWAUKEE, Feb. 5.—Milwaukee's music season for 1935-36 is almost as full as last year's, when there were a number of biennial festivals to swell the calendar. From early in October one event has followed upon the heels of another until the holiday season brought a brief interlude. The remainder of the year, while not quite as crowded as the Fall, still has many interesting and important

tic over Mr. Bojanowski, and over their own prowess under his baton, that steps may be taken to make the organization permanent.

Chicago Series Continues

There are still four of the splendid series of ten given at the Pabst Theatre on alternate Monday nights each year by the Chicago Symphony, under the direction of its distinguished conductor, Frederick Stock, and the associate conductor Eric DeLamarter. Subscriptions this year are almost capacity, there being only a few single seats left.

The Milwaukee Orchestral Association, of which Charles M. Morris, is president, finds in Margaret Rice, local representative of the orchestra, secretary of the association and manager of

Plan Formation of Milwaukee Symphony Under Bojanowski—Chicago Orchestra Continues Programs — Young People's Series Revitalized—Amateur Musicians Appear in Public

assistant, with Elizabeth Arneke, business manager, is to give a second concert this spring, free to the public because of a small subsidy by the city. The orchestra has improved amazingly since last winter, and promises to do even better before the end of the season. This organization is sponsored by the Milwaukee Civic Music Association, not to be confused with the Civic Concert association, and is intended to give further professional training to post high school musicians who may desire to join major symphonic groups. In this connection the fine orchestra and band sponsored by the State Teachers College, Hugo Anhalt, conductor, should be commended. It tours a limited territory each season with much success. The MacDowell Club Orchestra, which is rather in the nature of a sinfonietta, continues to present five free concerts on Sunday afternoons in Layton Art Gallery. Pearl Brice is the conductor and Winogene Hewitt-Kirchner the pianist of the ensemble.

The Civic Concert Association, which is presenting six concerts in the Oriental Theatre this season has still three performances in view: Gladys Swarthout, Metropolitan contralto, in recital Feb. 18, Josef Hoffman, virtuoso pianist



CIVIC CENTRE

March 10, and Ezio Pinza, bass from the Metropolitan in recital April 21. The "Civic" had a rather difficult time putting its course over this year, but



Stein
Anna R. Robinson, Secretary of the Civic Concert Association

events in sight, which include several late spring festivals of one kind or another.

We seem this year to be featuring ballets, a form of entertainment which Milwaukee has been somewhat slow to recognize, but having finally succumbed to their fascination, is now eager to see all there is. A decided increase in the personal interest has also been shown by many people in the success of local endeavors. This is possibly due to the fact that much of our music, in fact most of it, is brought through subscription courses of a non-profit-making kind—a healthy and gratifying state of things. In the wind is a vague chance that another attempt may be made to establish a Milwaukee Symphony, though the past results have not been encouraging. A recent concert of a reorganized orchestra under the noted Polish conductor, Jerzy Bojanowski, produced such astonishing results musically, that a second will be given in April as a test of the public attitude. The first concert was sponsored by orchestra members, who are so enthusias-



Tetzlaff
Elizabeth Arneke, Organizer and Manager of the Society of Musical Arts in Milwaukee and Business Manager of the Young Peoples Orchestra

the Pabst with Alfred Kohler, a resourceful and competent executive. The Woman's Committee of the association has done yeoman service, under the enthusiastic chairmanship of Mrs. Frederick C. Thwaites, who was recently succeeded by Genevieve Harlow. Mrs. Thwaites, formerly Harriet Earling, of Chicago, holds the unique record of having had season tickets to the Chicago Symphony concerts continuously since 1896, when the orchestra was directed by Theodore Thomas. Moving to Milwaukee after her marriage, she had continued her subscription at Chicago, until the concerts were established in Milwaukee.

The Young Peoples Orchestra, Milton Rusch, conductor, Joseph Skornicka,



Tetzlaff
Margaret Rice, Manager of the Pabst Theatre and of the Chicago Symphony Series in Milwaukee

thanks to the untiring efforts of Miss Anna R. Robinson, secretary of the association, and Col. Charles M. Pearsall, (Continued on page 206)

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PITTSBURGH

Mendelssohn Choir Will Perform B Minor Mass with Noted Artists—Many Organizations Stress Contemporary Music—Four Orchestras Visit City—Organ Recitals Popular



Dr. Will Earhart, Director of Public School Music in Pittsburgh

By J. FRED LISSFELT

PITTSBURGH, Feb. 5.—It seems that charitable or cultural endowments are always generous excepting in respect to music. We may be proud to glance at our Welfare Fund list; our hospitals and schools receive large bounties; the International Art Exhibition and the portrait market knows no want; but the last drive for funds for our orchestra fell short of its purpose.

Now we have news that suggests that those who give lavishly elsewhere are beginning to respond to the call of music. Director Ernest Lund, director



May Beegle, Long a Manager of Successful Concert Series

of the Mendelssohn Choir is pleased to announce that the Bach B Minor Mass will be performed at Easter time, and that an invitation has been extended the choir to give this work on Good Friday in the East Liberty Presbyterian Church. The soloists will be Jeannette Vreeland, soprano; Rose Bampton, contralto; Dan Gridley, tenor, and Frederick Baer, bass, for the solo parts. The chorus has been singing notably all season which promises well for the Bach.

John Julius Baird's Bach Festival Choir, organized only last year has gained a considerable following. It plans two concerts a year and has scheduled the 'Magnificat' and the cantata, 'Sleepers, Awake!' for its May program. Important nationally known soloists have always taken part in these concerts.

Among the other choirs active in our district we may mention with some pride Ferguson's Orpheus Choir, the Grenadiers, a small male chorus, the Scottish Choir, with Anthony Jones director, and Biddle's South Hills Choir, all of which scored successes during last summer's festivals endowed by Pitts-



Mrs. Philip Lee Crittenden Is the New President of the Tuesday Musical Club

burgh newspapers.

Under the Tuesday Musical Club's new president, Mrs. Philip Lee Crittenden, there has been a noticeable improvement in the quality of the music. Special attention has been paid to presenting newer and younger members of the club, and we eagerly await the annual spring program of the composers group because of the excellence of last year's compositions.

The Twentieth Century Club's music division has concentrated upon presenting local talent, the one exception being a recital by Elizabeth Wysor, scheduled for the February concert.

The Friends of Chamber Music continue to encourage the Shapiro Quartet. Its leader, Max Shapiro, is featuring contemporary music. The society is on the lookout for other ensembles, preferring to vary its programs with woodwind groups, which are non-existent here.

Recently Daniel Sissman, one of the younger members of the orchestra, has called together a quartet, with himself as first violin; Henry Squitieri, second violin; Harry Singer, viola, and Grace Bazell, 'cello.

Oscar Del Bianco's Pittsburgh Symphonic String Ensemble is our great pride. Exceptional grants from the Union have made many rehearsals possible, which, together with Mr. Del Bianco's devotion, have produced music of a high order. He plays the classics, and never forgets a modern piece for each of his five programs.

Antonio Moderelli still battles against the paucity of rehearsals of the Pittsburgh Symphony. Whatever the shortcomings of the orchestra, the concerts are made valuable by soloists, the most notable in the field. Schnabel, Zimbalist, and John Charles Thomas are still to be heard this spring. The orchestra maintains a praiseworthy policy of employing one soloist each season from among local players, the choice being made by an advisory board of leading musicians.

The Pittsburgh Orchestra Association, representing the board of the former orchestra under Emil Paur, with Mrs. William Thaw, Jr., president, and May Beegle, manager, presented four visiting orchestras this year from Minneapolis, Chicago, Detroit and Boston.

May Beegle's series of star concerts has been as successfully chosen and fully attended as in former years. Fritz Kreisler and Josef Hofmann among the old favorites, Lawrence Tibbett, Helen Jepson and Nino Martini from among



Antonio Modarelli, Conductor of the Pittsburgh Symphony



Oscar Del Bianco, Conductor of the Pittsburgh Symphonic String Ensemble

younger stars, and the Jooss Ballet, a decided novelty for Syria Mosque, have been included in Miss Beegle's schedule. This tireless worker also continues as manager for the Art Society. Its members have heard Albert Spalding, Kathryn Meisle, Felix Salmond, Winifred Cecil and Beveridge Webster. The organization encourages original composition and has a prize for the Associated Artists of Pittsburgh. Several of the charter members—the society was founded in 1872—are still among us.

Among the new members of our music colony is the Hungarian violinist, Francis Aranyi, who already has played an interesting recital and contemplates a sonata recital late in February with Henry Harris at the piano. Both these players are devotees of contemporary music and hope to give further recitals of the same kind next season.

The Y. M. H. A. and Y. W. H. A. is still bringing pioneering with new artists to the city. This year Eidé Noréna, Emanuel Feuermann, Arthur Fear and Sarah Gorby are to be heard. The "Y" still maintains its choral group under Harvey Gaul, and J. Fred Lissfelt has a weekly class in musical history and appreciation.

Civic music boasts excellent attendance at the weekly organ recitals in Northside Carnegie Music Hall by Dr. Caspar Koch and those in Schenley Park by Dr. Marshall Bidwell. The Public School Music under Dr. Will Earhart is another source of great pride for us.

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KANSAS CITY



C. of C.

By BLANCHE LEDERMAN

KANSAS CITY, MO., Feb. 5.—Less than three years ago Karl Krueger came with the conviction that any community will respond to great musical literature properly presented. Average attendance of over 6,000 at the Kansas City Philharmonic concerts, proved conclusively the truth of his convictions.

Co-operating with Mr. Krueger in the support of this ranking body of ninety-one men, is a devoted board of

Kansas City Philharmonic Orchestra Increases Activity — Outside Engagements Grow — Public Schools Give Practical Music Courses—Conservatory Reports Increased Enrollment



Municipal Auditorium

Municipal Auditorium will be deferred until next season due to unavoidable building delays.

The concerts, which are bi-monthly, Thursday and Friday nights, are played in Convention Hall. Soloists for the series are Joseph Szigeti, Artur Schna-

La Argentina, José Iturbi, The Russian Ballet, Nelson Eddy, Nathan Milstein and Kathryn Meisle. Fritz Kreisler is an extra attraction and the Russian Ballet will be presented for two added performances. The locale of the series is changed from Convention Hall to Ararat Temple.

Education of thousands of public school students is under the guidance of Dr. Mabelle Glenn who reports greatly increased interest in instrumental classes, attributable, she states, to the musical stimulation created by concerts of the Philharmonic. The Board of Education now pays the cost of class lessons on instruments in the elementary, junior and senior high schools. The bassoon, flute, oboe, English horn, trumpet, trombone, clarinet and timpani are taught by members of the Philharmonic in the Saturday instrumental school for advanced students. Public school vocal and instrumental organizations broadcast each week over WDAF, the broadcasting station of the Kansas City Star. A coast-to-coast broadcast for the Music and the American Youth Series included choruses from junior and senior high schools and an all-city high school orchestra.

Eight choirs, under the general direction of Dr. Glenn, participated in the mayor's Christmas Tree celebration. These groups, from the senior high schools, sang carols at the Union Station, with the accompaniment of a high school band. Joining these groups at the station were travelers, railroad employees, mothers and fathers of the children who formed the choruses and many citizens including Mayor Brice B. Smith and George Melcher, superintendent of schools. The annual Spring Festival, featuring three choruses of 2,000 each and four instrumental groups of 100, will probably be held in the new auditorium seating 15,000.

The Kansas City Musical Club is ex-

ceedingly active in its various departments. The department plan, which has been successfully instituted, presents miscellaneous monthly programs at the Art Institute and bi-monthly departmental programs at the Woman's University Club. Three evening programs are scheduled to be given in Edison



Karl Krueger, Conductor of the Kansas City Philharmonic for the Past Three Years

Hall. Thirty-two events will have been given by the end of the season under the department. The club presented Mrs. Edward MacDowell in a lecture-recital, assisted by Powell Weaver, who has spent several seasons composing at the Peterborough colony; Mrs. Raymond Havens, Richard Canterbury and Jean Smith Barker. The philanthropic and educational divisions send instructors from the club to six community centers. The club considers this work a most important responsibility. Marianne Clark is chairman of this department. Mrs. Franklin E. Murphy is president of the club and Mrs. Lee Riley, editor of the Kansas City Musical Club Bulletin.

The Mu Delta chapter of the Mu Phi Epsilon sorority is presenting four events on its Morning Musicales Series, the profits from which, as heretofore, are to be expended for the aid of worthy students. Over \$14,000 has thus been distributed during the fifteen years of the organization. In February, an all Bach program will climax the season's activities. Mrs. Joseph W. Easley is president.

Continuing their concert series at the William Rockhill Nelson Gallery of Art, the Sigma Alpha Iota sorority, (Continued on page 200)



Walter A. Fritschy, Manager of the Fritschy Concert Series

directors, headed by Powell C. Groner, whose untiring efforts in behalf the orchestra have been invaluable, as have been those of William M. Symon, executive secretary and Grace Kauffman, business manager. Needless to state, without the generous support of the Kansas City Star, the Journal-Post and other local publications and national musical journals, little could have been accomplished. Plans to play this season's ten pairs of concerts in the new



Powell C. Groner, Chairman of the Board of the Philharmonic

bel, Myra Hess, Gladys Swarthout, Clair Dux, Rosemarie Brancato, Mischa Levitzki, Ruth Orcutt and Paul Snyder. The four Young People's Symphony Concerts, with the exception of the first one, are heard in pairs. Esther Payne Muenzer is soloist for the second event of that series. The orchestra has already filled many out-of-town engagements and a number of appearances are booked for March and April.

For the first time in this, the twenty-ninth year of his management of concert series, Walter A. Fritschy disposed of the entire seating capacity of his recital hall on a subscription basis, offering the following well chosen events:

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C. of C.—Photo Art

A GLIMPSE OF MT. HOOD

By JOCELYN FOULKES

PORTLAND, Feb. 5.—This city's musical season, though short, is conspicuous for variety of entertainment. The silver jubilee of the Portland Symphony attracts widespread interest. Willem van Hoogstraten has been the conductor



Willem van Hoogstraten, Conductor of the Portland Symphony

of the orchestra since 1925. On the calendar are eight evening and six Sunday matinee concerts between Nov. 18 and March 5. The evening soloists chosen were Ignaz Friedman, Grete Stückgold, Ruggiero Ricci and Dent Mowrey. The 'Elijah' will be presented with the

orchestra during the month of February.

In the afternoon series, Oregon musicians selected were Mary Bamberg, Nelle Rothwell May, Henri Arcand and William Robinson Boone, pianists;



Aunez

Rose Coursen Reed, Director of Four Choral Groups, is an Honorary Member of the Oregon Federation of Music Clubs

Mary Schultz and Sylvia Weinstein Margulis, violinists. Program notes, prepared by David Piper, are distributed to ticket holders. Frederick W. Goodrich and William Robinson Boone give explanatory lectures preceding the concerts. The orchestra has played to larger audiences than ever before, due

PORTLAND, ORE.

Orchestra Celebrates Its Silver Jubilee Under Leadership of van Hoogstraten—Junior Symphony in Twelfth Season—Three Operas Will Be Performed—Contest Winners to Appear in Public—Clubs Active

to its last summer's engagement at San Diego, its broadcasts in the Standard Symphony hour and its concerts given during the year in other Oregon towns. Charles E. McCulloch is president of the Portland Symphony Society for the fourth season. Mrs. Donald Spencer is the manager.

Mr. van Hoogstraten conducts weekly classes under the management of the Ellison-White Conservatory. One group is the training orchestra, the other the criticism of singers and instrumentalists from a conductor's viewpoint.

The members of the Portland Symphony String Quartet are: Edouard Hurlimann and Helmer Huseth, vio-



Gladys Gilbert Studio

Jacques Gerschkovitch is Conducting the Junior Symphony for Its Twelfth Season

lins; Ted Bacon, viola, and Michael Arenstein, 'cello. The Portland Chamber Music Trio comprises Mary Schultz, violinist; Bernard Barron, 'cellist; Edna Whitman Chittick, pianist.

Jacques Gerschkovitch is directing the Portland Junior Symphony for the twelfth season. The three talented young performers who are soloists with the orchestra are Mary Lois Ditto, pianist; Betty Harter, principal of the 'cello section; Catherine Petersen, concert master. Portions of programs are broadcast over CBS, through KOIN, the Oregon Journal. Mrs. Robert H. Noyes has been president of the Junior Symphony Association for four years.

Local Singers in Opera

Three organizations afford resident musicians an opportunity to sing in opera. Mr. van Hoogstraten is the musical director for the Portland Civic Opera, Michael Arnstein for the Opera Clubs, and Misha Pelz for the Opera Players in their productions. These organizations will perform 'Martha,' 'The Barber of Seville,' and 'The Marriage of Figaro,' respectively.

Four of the nine events in the Ellison-White Bureau's series are scheduled for spring; Jan Kubelik, Martha Graham, Lotté Lehmann and Alexander Brailowsky. New concert managements



Multnomah Falls

offering four attractions each, are Reynolds-Jones and the Ruth Isherwood Art Bureau. The former will introduce John Goss and His London Singers in March. They also present local recitalists. Jascha Heifetz and Nino Martini will appear under the Isherwood management. W. B. McCurdy sponsors a week's engagement of the San Carlo Opera Company.

The Oregon Federation of Music Clubs, Jocelyn Foulkes, president, will hold its junior contests April 17-18. They will be directed by Lenore Gregory, junior counselor, and Mrs. Verne Preston, contest chairman, assisted by Mrs. Edwin E. Watson, chairman of hymn contests; Grace Harding, of essays and Albert M. Schuff, of original composition. Emma Welch Landry is chairman for the four junior club programs given at the Y. W. A. A. Martha Reynolds instructs the study classes. Marjorie Trotter is chairman for philanthropic music and Music Week, in Portland. Mrs. Walter Denton, state chairman, in conjunction with C. A. Howard, state superintendent of public instruction, is increasing the number of rural festivals. Mrs. Donald Spencer is the national board member and Helen Calbreath the new district president. The clubs in Salem and Tillamook rank next to Portland in Federation activities. Half hour weekly educational programs are give over KOIN.

Franck Eichenlaub is the new president of the Oregon Music Teachers' Association. In the contests sponsored by

(Continued on page 209)

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BALTIMORE



Francis Scott Key Monument
By FRANZ C. BORNSCHEIN

BALTIMORE, Feb. 5.—Our local public has suddenly become "orchestra conscious" through the new regime which has been started in the Baltimore Symphony under its newly appointed conductor, Ernest Schelling. New life seems to have been instilled into the municipally governed organization of which Frederick R. Huber, municipal director of music is



Mrs. C. Albert Kuper, President of the Baltimore Music Club

the guiding mind. With the arrival of the new conductor with expansive plans for children's concerts, hosts of school children are already looking upon the erudite conductor as their "musical uncle." Besides the plans for adult concerts, the real public interest in the children's programs indicates the awak-

**Schelling Now Conducts
Baltimore Symphony
Orchestra — Educa-
tional Concerts and
Competitions Insti-
tuted — Musical Or-
ganizations Feature
Local Composers —
Clubs List Curricula**

ening of a wholesome musical outlook in the community. In the remaining programs tribute will be paid to Paderewski, whose Symphony will be given its first local hearing, Feb. 23, at which



Frederick R. Huber, Municipal Director of Music in Baltimore

concert Dr. Schelling will also perform as soloist in the presentation of a Chopin concerto. The closing concert of the adult series on March 22, will in all probability offer the premiere of a new score, a saga for orchestra, 'Leif Erikson' by Franz Bornschein, local composer, this being subject to the limited rehearsal time.

Plan Educational Programs

The Young People's Concerts given by the Baltimore Symphony will enable Dr. Schelling to create active interest among the large youthful audiences.

Programs will be arranged to illustrate the role of the string, woodwind, brass and percussion sections of the orchestra. A final program of request numbers and the award of prizes for special essays will add to the significance of the musical educational course. Dr. Schelling stresses the necessity of in-



Otto Ortmann, Director of the Peabody Conservatory

roducing to his youthful audiences the works of contemporary American composers. In addition to his own 'Tarentella,' the compositions to be performed include: Rudolph Ganz's 'Animal Pictures'; Victor Herbert's 'American Fantasy'; MacDowell's 'The Saracens'; Roy Harris's Overture, 'When Johnny Comes Marching Home'; Deems Taylor's 'The White Knight' from 'Looking Glass' Suite and Henry Eichheim's 'Siamese Sketches.' Awards will be made for the best reviews of these programs. A banner or plaque will be given to each high school or elementary school having a high percentage of representation.

The Handel Chorus, under direction of Roman Steiner, encouraged by its artistic showing made recently with the joint appearance with the Baltimore Symphony, plans a Spring program which will include the Beethoven Mass in C, to be sung in Latin, and the Mendelssohn oratorio, 'Lauda Sion.' The date of the concert is to be announced later.



Ernest Schelling, Who Has Assumed the Helm of the Baltimore Symphony

At the opening of the second scholastic term, Otto Ortmann, director of the Peabody Conservatory, announced an increased enrollment, with distant states and foreign countries largely represented. Among the weekly recitals scheduled to fill the current season from Feb. 7 to March 20 are concerts by Rudolf Serkin, pianist; Emanuel Feuermann, 'cellist; Keith Falkner, baritone; Sylvia Lent, violinist; the Pro Arte String Quartet; Fraser Gange, baritone, and the duo-pianists Bartlett and Robertson. Mr. Ortmann further announces that the department of research is rapidly gaining recognition through the scientific findings of the director and his assistants, Dr. Laurence Petran, Wilmer Bartholomew, and Louis Cheslock. Mr. Ortmann also points with pride to the widespread attention given to the Peabody Bulletin. Besides the numerous student recitals, there will be programs offered by the Students' Orchestra, Gustave Strube, conductor, at which will be performed a work by Louis Cheslock, one of the faculty members. The Peabody Chorus, under direction of Louis Robert, will present a program including a choral work by Franz Bornschein, another faculty member.

The Baltimore Music Club, Mrs. C. Albert Kuper, president, offers a calendar. (Continued on page 217)

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¶ Virgil Fox is giving the organ as a concert medium a fascination second to no instrument.

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CONCERTS: Song Recitals by Lotte Lehmann and Emma Redell

(Continued from page 153)
pyrotechnics as it involves are as well adapted for the more sombre-hued 'cello as for the original instrument. C.

Mary Stewart Makes Debut

A pleasant voiced, personable and well instructed young artist, Mary Stewart, mezzo-soprano, made her first appearance in New York in the Town Hall on the afternoon of Jan. 19. Her program included the 'Laudamus Te' from Bach's B Minor Mass, Lieder by Brahms, Mahler, Strauss, and Wolf, three songs by Debussy and a group in English.

While her voice is not big, it is well produced and managed, and possesses many beautiful tones of a contralto character. In addition, Miss Stewart revealed more than the ordinary concern over the interpretative components of her songs, especially those of Debussy which numbered 'Le Chevalier', 'Mandoline', and 'Lia's air from 'The Prodigal Son.' Wolf's pert and whimsical 'Mausfallen Sprüchlein' was so appropriately delivered that a repetition was demanded. Coenraad V. Bos was the valuable accompanist. A large audience was in attendance and was particularly lavish in its approval. R.

New Shostakovich and Hindemith Works Given at Guild Concert

The String Trio, No. 2, written by Paul Hindemith in 1933, and the Sonata for 'cello and piano, Op. 40, by Dmitri Shostakovich, dated 1934, were heard for the first time in New York as played by Nicolai Berezowski, violin; Nicolas Moldavan, viola; Joseph Schuster, 'cellist, and Arpad Sandor, pianist, at the Music Guild lecture-recital in the Town Hall on the afternoon of Jan. 19.

Both works were complimented by careful and serious interpretations on the part of the respective performers, but neither developed anything startling nor momentous as examples of contemporary composition. An artistic reading was accorded Beethoven's String Trio in G, Op. 9 by Messrs. Berezowski, Moldavan and Schuster. Leonard Liebbling was the commentator. E.

Emma Redell Sings Unusual List

Emma Redell, soprano. Arpad Sandor, accompanist. Town Hall, Jan. 20, evening:

'O del mio dolce ardor'.....Gluck
'Oh! Had I Jubal's Lyre'.....Handel
Recit. and Aria 'Abscheulicher' from
'Fidelio'.....Beethoven
'Im Herbst'.....Franz
'Er ist gekommen'.....Franz
'Selige Nacht'.....Marx
'Befreit'.....Strauss
'Was I Not a Blade of Grass'.....Cradle
Song: 'Be It Bright Day'.....Tchaikovsky
'He Will Never Return'.....Glinka
'Little Nightingale'.....Dargomizsky
'Awake Not My Heart, O Spring'.....Rachmaninoff
'The Parting of Friends'
(Irish).....Arr. C. Milligan-Fox
'Nymphs and Shepherds'.....Henry Purcell
'Clouds'.....A. Walter Kramer
'To a Messenger'.....Frank La Forge

Both in matters of vocal excellence and interpretative skill was Miss Redell's recital worthy of high praise. The American soprano, heard both in opera and concert here and abroad, was in splendid voice on this occasion and delivered a most interesting program in a manner that left no doubt as to her artistic endowment.

The voice is a brilliant, dramatic organ, which she employs with genuine skill and command of its wide range. The Beethoven aria, a test piece in the opera and even more difficult with piano, she mastered, singing the high B successfully. German Lieder found her entirely at home, her singing of the Marx song being truly delectable and her proclamation of the glorious phrases of Strauss's great 'Befreit,' avoided by singers because of its length and difficulty, was thrilling and poignant in expression. She had to give a double encore at the close of the Lieder group, singing Reger's 'Maria's Wiegenlied'

enchantly and Brahms's 'Vergebliches Ständchen.'

Singing in Russian, Miss Redell was equally admirable, her Tchaikovsky songs winning her immediate approval, none more than the exquisite 'Cradle Song' and Dargomizsky's 'Little Nightingale,' a tuneful bit that was so well liked that she had to sing it again. Her encore after the Slavic songs was the big aria from Tchaikovsky's 'Pique Dame.'

There was deep feeling in her singing of the fine Milligan Fox Irish arrangement, technical fluency of a high order in the Purcell, while her two American songs were delivered with appropriate style and vocalism. As an encore she sang the



Joaquin Nin-Culmell, Who Made His American Debut in the Town Hall

'Vissi d' Arte' from 'Tosca' magnificently, and Woodman's 'My Heart Is a Lute.' Miss Redell's enunciation in Italian, German, Russian and English was of unusual clarity. The large audience gave her several ovations. Mr. Sandor's accompaniments were excellent. A.

Marian Anderson Sings Her Second Recital

Marian Anderson, contralto. Kosti Vehanen, accompanist. Carnegie Hall, Jan. 20, evening.

'Have Mercy Lord'; 'My Heart Ever Faithful'; 'Komm' süßer Tod'.....Bach
'Immer leiser wird mein Schlummer'; 'Der Schmied'; 'Die Mainacht'.....Brahms
'Morgen'; 'Zueignung'.....Strauss
'Halleluia'.....Hummel
'Era La Vo'; 'E Quanna Tu Canta'; 'Amuri, Amuri'; 'Tarantella'.....Arr. Sadoro
'Swing Low Sweet Chariot'; 'I Don't Feel No Ways Tired'; 'Deep River'; 'Hev'n Hev'n'.....Arr. Burlingame

Miss Anderson's second recital met the tests of Carnegie Hall. Her beautiful voice proved ample for its spaces. So did her new-found popularity. Her audience was one of the largest any singer has attracted there in recent years. The singer's remarkable skill in mood projection, sometimes of almost mesmeric effect, made memorable her singing of 'Komm' süßer Tod,' 'Immer leiser wird mein Schlummer' and 'Morgen.' 'Der Schmied,' though the audience demanded its repetition, requires a weightier voice. Miss Anderson contrived to immerse herself also in the spirit of the Sadoro songs. The spirituals, curiously enough, lacked something of this complete identification of the singer with the song, though delivered with the same simplicity and earnestness as the Bach excerpts and the Lieder.

Because of her injured foot, making it difficult for the recitalist to cross and recross the wide platform, the curtains were opened and closed for each group. At times there were suggestions of pain in Miss Anderson's singing and this may have been the explanation of some unsteadiness

of tone, particularly in the lower voice. She again proved herself, however, a superior vocalist. T.

Contemporary Czech Music Given at the New School

A program of contemporary music of Czechoslovakia was given at the New



Feyer

Willard MacGregor Played a Piano List, His Second This Season

School for Social Research on the evening of Jan. 20. Composers represented included Erwin Schuonoff, Leos Janacek, Alois Haba, Jaroslav Jezek, Vitezlav Novak, M. Martin, K. B. Jirak, Ernst Krenek and Josef Suk. Artists taking part included the String-art Quartet composed of Leon Zawisza and Arthur Cohn, violins; Gabriel Braverman, viola, and Maurice Stad, 'cello. Others heard were Rebecca Davidson, pianist; Sybil Bayles, mezzo-soprano; William Kroll, violin; Sterling Hunkins, 'cello; Simon Bellison, clarinet; Benjamin Kobon, bassoon, and Harry Glantz, trumpet. N.

Winifred Christie Plays Double-Keyboard Piano

Winifred Christie, pianist. Town Hall, Jan. 21, evening:

Prelude and Fugue in D Minor.....Bach
Prelude in E.....Bach-Moor
Sonata, Op. 5.....Brahms
Prelude in D Flat.....Moor
'Les Collines d'Anacapri'; 'Danseuses de Delphes'.....Debussy
Study.....Goossens
Capriccio.....Dohnányi

That the novelty and the possible virtues of the Moor double-keyboard piano continue to interest a large segment of the musical public was evident at this first recital appearance of the season of Miss Christie in which applause was copious and seats at the keyboard side of the auditorium were at a premium.

It is difficult to determine whether interest is keener in the performer or in the instrument, since both are worthy of much serious attention. The piano with its coupling mechanism, ingenious glissando device and other technique simplifiers, has now become so familiar as to be taken for granted. That it contributes something, in most instances, to musical interpretation, especially in the case of transcriptions from the organ, may also be regarded as a generally undisputed point. The two Bach works, the second of which was arranged by Dr. Emanuel Moor, inventor of the instrument, are examples of this suitability. The Brahms sonata, however, was rendered somewhat ponderous, especially in the opening movement.

Miss Christie, in her own right, is a very well prepared, intelligent and serious performer. Throughout the works already mentioned as well as the Debussy pieces and the Study dedicated to her by Mr.

Goossens, she repeatedly disclosed the highly artistic aptitude which has marked her previous performances. R.

Beveridge Webster at Carnegie Hall

Beveridge Webster, pianist. Carnegie Hall, Jan. 21, evening:

Sonata in D.....Haydn
Six Variations in F, Op. 34.....Beethoven
Sonata in B Minor, Op. 58.....Chopin
Fantasy in C, Op. 15.....Schubert
'Ondine'; Toccata.....Ravel
'Piano Rag-Music'.....Stravinsky
'Feux Follets'; 'Mephisto' Valse.....Liszt

The outstanding impression created by the young American pianist's playing of this taxing program was that of highly developed fleetness of finger, an asset that stood him in good stead in numbers requiring special facility, such, for instance, as the scherzo of the Chopin sonata, played with noteworthy lightness, parts of the Beethoven and the Schubert and the Ravel pieces. It also provided a temptation to indulge in excessive speed in the opening movement of the Hadyn sonata, at the consequent expense of phrasing and general delineation of the musical contents.

There was a sculpturesque cleanness of definition in the Beethoven variations and the pianist's tone was at all times of a pleasing quality if only occasionally related in its texture to the spirit of the music in hand, its character lending itself with special appropriateness to such things as 'Ondine' and the 'Feux Follets.'

It occasionally seemed that Mr. Webster has applied himself to the pursuit of facility to the neglect of concentrated penetration into the inner emotional and poetic significance of the music he plays. Apart from the scherzo, the Chopin sonata was approached from a very objective point of view. Nor did sufficient play of the imagination inform either the Schubert fantasy or the 'Mephisto' Valse. A large audience applauded with marked cordiality. C.

Koutzen and Deering in Joint Recital

Boris Koutzen, violinist, and Henri Deering, pianist, gave the first in a series of three sonata recitals in Steinway Hall on the evening of Jan. 21, maintaining a sprightly pace in the opening work, Bach's Sonata No. 3 in E.

The opening movement Allegro con brio, of the Beethoven Sonata No. 2 in C Minor, Op. 30, was performed with an uncommon vigor, but in the Adagio cantabile Mr. Koutzen's tone was frequently overwhelmed by the playing of Mr. Deering, who perhaps misjudged at first the acoustics of the hall. In the third movement Scherzo, allegro, and in the final Allegro, both performers established a more satisfactory affinity of both tone and tempo. Richard Strauss's Sonata Op. 18, in E Flat, concluded the recital. P.

Andrés Segovia Gives Guitar Novelties

Andrés Segovia, guitarist. Town Hall, Jan. 22, evening:

Prelude and Variations.....Sor
Sonatine 'mèridionale'.....Ponce
(First time in New York)
'Tropico' and Rumba.....Ponce
Dance.....Granados
Fugue, Sarabande and Bourée.....Bach
Two Minuets.....Haydn
Capriccio 'Diabolico'.....Castelnuovo-Tedesco
(First time)
Fandanguillo.....Turina
'Torre bermeja'.....Albeniz

Mr. Segovia in his first recital here this season, one of the Town Hall Endowment Series, accomplished his familiar miracle of lifting the guitar from the humble ranks of two-penny orchestras, its association with bucolic swains and serenades, to the eminence of a virtuoso instrument. It is to the Spanish player's everlasting credit that he can effect the transition from a shallow, tinkling instrument, to one of intimate tonal niceties, astonishing in the number of dynamic and coloristic changes with which Mr. Segovia endows his medium.

The Sonatine 'mèridionale' is a sunny work, bearing the stamp of the hot South and rich in effects for the player of brilliant technique. (Continued on page 174)



State Educational Building

By SARA LEMER

HARRISBURG, Feb. 5. — The capital city of Pennsylvania is experiencing the greatest musical activity in its history. Symphony concerts, artist recitals, choral and club concerts mark a crowded calendar of events.

The most conspicuous figure on Harrisburg's musical stage is the dynamic young conductor of the Harrisburg Symphony, George King Raudenbush. To Mr. Raudenbush, under whose direction the orchestra has attained noteworthy success, may be attributed largely the musical impetus in Harrisburg.

In the development of the Harrisburg Symphony Mr. Raudenbush has welded together an ensemble that typifies unanimity to a high degree.

In this, its sixth season, the Harrisburg Symphony has augmented the number of concerts in its subscription series and, in addition, is presenting a series of eight Young Peoples Concerts. All concerts are given in the forum of the Pennsylvania State Educational Building, which is reputed to be one of the most beautiful auditoriums in the world. Capacity audiences greet conductor and orchestra.

The first subscription concert of this season occurred Oct. 22, with the distinguished pianist, Harold Bauer, as the soloist. For the second concert, Dec. 3, the soloist was the violinist, Erica Morini; and for the third concert, Feb. 4, the violinist, Efrem Zimbalist. Gregor Piatigorsky, 'cellist, will perform on March 17; and for the final program, April 21, a complete opera will be given. The cast will include well-known artists. A new type of staging especially designed for this production will be used.

Young People's Series Popular

The Young People's Symphony Concerts, which are being presented by the Harrisburg Symphony in conjunction with the Pennsylvania State Board of Education and the Harrisburg Symphony Society, include new features. The project, as a whole, has been planned to supplement the course of study in music appreciation in the schools of central Pennsylvania. The programs, Series A and Series B, have been arranged for groups within a narrow range of age, junior and senior-high-school-age students. These concerts are being received with youthful enthusiasm. The concerts attract young

people from six counties of central Pennsylvania, within a radius of fifty miles.

The subjects of the programs for the remainder of the Young People's Symphony Concerts and the dates of performance are as follows: "Form in



George King Raudenbush, Conductor of the Harrisburg Symphony

Music," Feb. 7; "Composers of the Late Nineteenth Century and Early Twentieth Century," March 6; "Nationality in Music, and Instruments of Foreign Countries," April 3; and "Expressiveness of Music," May 1.

Society Increases Membership

The Harrisburg Symphony Society, which was organized to aid in the development of the Harrisburg Symphony, is sponsoring, under the efficient presidency of Mrs. Arthur H. Hull, the Young People's Symphony Concerts. This season the society has tripled its membership list, which includes not only individuals, but many organizations and business firms. Mr. Casper Dull, a sustaining member, has generously presented to the orchestra a valuable library. The presentation was made in memory of the donor's sister, the late Miss Jennie Dull, who had been active in the musical life of the city, and it is to be known as the Jane Juniata Dull Memorial Library.

The Women's Committee of the Har-

HARRISBURG

Symphony Makes Notable Strides, Under Raudenbush — Young Peoples' Series Initiates Unprecedented Features—Clubs Have Crowded Season—'The Messiah' to be Given

risburg Symphony, Mrs. Ehrman B. Mitchell, chairman, is most active in the affairs of the orchestra. This season the committee was responsible for the largest subscription sale in the history of the orchestra and for the increased enrollment in the symphony society membership.

The All-Star Concert Series, under the local management of Robert H.



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Mrs. Arthur H. Hull is President of the Harrisburg Symphony Society

Mathias and Stanley C. Backenstoss, contributes much enjoyment to the concert-going public. Attractions which have appeared here are the Metropolitan Opera Quartet, Giovanni Martinelli, tenor; Queena Mario, soprano; Doris Doe, contralto, and Ezio Pinza, bass, Oct. 19; American Ballet, Oct. 22; Maganini Chamber Symphony and Mischa Levitzki, Nov. 14; John Charles Thomas, Dec. 5; and Josef Hofmann, Jan. 16. Artists scheduled to appear later in the season are Lotte Lehmann, Feb. 13, and Jascha Heifetz, March 19.

One of the season's memorable events was the joint recital given Nov. 25 by Hans Kindler, 'cellist and conductor of the National Symphony of Washington, D. C., and Alice de Cevee, pianist.

Pietro Yon, organist of St. Patrick's Cathedral, New York, was heard in recital Jan. 15 at the Hershey Theatre.

Clubs Active

The Wednesday Club, second oldest music club in the United States, is the most active in the city. Mrs. Paul W. Orth is the president. The club has presented thus far this season the following visiting artists: Elsa Meiskey, soprano; Marcel Hubert, 'cellist; Julius Huehn, baritone; Ralph Dobbs, pianist, and Jeannette Vreeland, soprano. Nini Thei-



C. of C.—McFarlane Co.

State Capitol

lade, Danish-Japanese dancer, will appear here in recital March 2.

There have been seven concerts given by club members and seven additional ones are announced. Programs projected are: "United States Program," Feb. 12; "Scandinavian," Feb. 25; "Scenes from Operas," March 10; "Lenten Music," March 25; "Beethoven and Brahms," April 14; "Junior Concert," April 19; and "Miscellaneous Program," April 28.

The Harrisburg Chapter of the American Guild of Organists contributes interesting recitals to the city's musical activities. Their first offering of the season was an all-organ recital presented Nov. 12 by five organists. A performance of Handel's "The Messiah" was given Dec. 16. The chorus was directed by Clarence Heckler, organist and choir director of Christ Lutheran Church. A concert, "Instruments with Organ," which included presentations by violin, 'cello, flute, harp, piano and organ,

(Continued on page 206)



TENNEY

MANAGEMENT

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CONCERTS: Sonata Recitals, Violinists and a Plaza "Morning"

(Continued from page 172)

iant abilities. The 'Tropico' and Rumba of the same composer fall into the category of novelty, employing effects of both the orthodox and unorthodox variety, from the standard glide used sparingly by this artist, to a percussive beating upon all strings at once.

Granados's Dance was followed by the inevitable Bach inclusion, eagerly awaited and as eagerly applauded. Both works by Ponce and the Turina item were dedicated to Mr. Segovia and the Castelnuovo-Tedesco Caprice, subtitled 'Homage to Paganini,' (one suspects the Paganini of the guitar)—was composed especially for the artist. The audience was the customary brilliant and capacity turn-out. P.

Saint Cecilia Club in Sixty-first Concert

The Saint Cecilia Club, Victor Harris, conductor, gave its sixty-first concert in the grand ballroom of the Waldorf-Astoria on the evening of Jan. 21 with William Hain, tenor, and Joseph Emonts, 'cellist, as soloists. Willard Sektberg, assistant conductor was the accompanist for the club.

W. Franke Harling's 'Before the Dawn,' a Persian Idyl for a chorus of women's voices, four contraltos, solo tenor, 'cello and piano, a work composed for the club in 1928, Harriet Ware's 'Stars,' George W. Chadwick's 'Silently Swaying,' and works by Speaks, Powell, Weaver, Gounod, Brahms and Strauss were sung by the chorus with ample volume of tone, good phrasing and color.

Mr. Hain was heard in a group of four songs, Aubert's 'La Lettre,' Lagougue's 'Chanson de Barberines,' A. Walter Kramer's 'Pleading,' and Kay Foster's 'One Golden Day.' Mr. Emonts played Boellmann's 'Variations Symphoniques.' P.

Schnabel in Second of Beethoven Series

Artur Schnabel, pianist. Carnegie Hall, Jan. 22, evening:

Beethoven Program II
Sonata, Op. 31, No. 3, in E Flat
Sonata, Op. 101, in A
Sonata, Op. 54, in F
Sonata, Op. 13, in C Minor ('Pathétique')
Sonata, Op. 2, No. 3, in C

An auditorium filled almost to capacity with listeners apparently bent more upon learning than entertainment and comprising an impressive number of bulging brows of the musical world attested to the high esteem in which Mr. Schnabel is held when he plays the sonatas of Beethoven. Scholarship was in the air, and so was the sound of myriad pages being turned as students with the printed music before them followed avidly every turn and nuance of the master's interpretation. Some were fortunate enough to have Mr. Schnabel's own edition of the sonatas, recently published, and one of them imparted to us the startling news that the noted Beethoven authority not only did not adhere strictly to his own chronicled conceptions, but that he actually was at issue with himself on occasion over matters of considerable moment.

These occurrences (if they were occurrences) may have raised grave questions in the minds of those who purchased the Schnabel edition, but to those who didn't, they might well be stamped and dismissed as instances of virtuoso license. Consistent or not, however, Mr. Schnabel recreates these compositions with an authority far

to seek in these days. He steers what seems to be a middle-of-the-road course in his interpretations. He subscribes neither to the school of players who would make of Beethoven a super-Haydn nor to that clan who envision him as a blustering backwoodsman. Refinement coupled with a full realization of masculine vigor and emo-



Henri Deering, Who Began a Sonata Series with Boris Koutzen

tional élan are the principles of his conceptions.

Added thereto is a virtually faultless technique and fine discrimination in the dynamic and rhythmic spectra. The E Flat Sonata was notable along with that in A for deliberation in which there was ample allowance for smooth scale and arpeggio playing and ample time for delicate shadings. The Adagio of the latter was especially representative in this regard, and yet avoided any suggestion of plodding. There can be but few critical distinctions between the performances of the five works since generally equal values and mastery were discernible throughout. The appreciation of the audience, naturally, was warmly expressed. R.

Final 'Artistic Morning' Held at Plaza

The fifth and last recital in Samuel Emilio Piza's series of Artistic Mornings was given at the Hotel Plaza on the afternoon of Jan. 23 with Hortense Monath, pianist; Dusolina Giannini, soprano of the Metropolitan Opera, and John Herrick, baritone, who substituted for Chase Baromeo, bass of the Metropolitan Opera, as soloists.

Miss Monath played two works by Chopin, Schumann's 'Aufsagung,' and Schubert's 'Impromptu,' Op. 142, No. 4, with clarity, restraint and a notable perception of their imaginative content. Miss Giannini, accompanied by Edwin McArthur, was very cordially received in her first appearance in New York this year, singing the 'Habanera' from 'Carmen,' Bishop's 'Love Has Eyes,' Tchaikovsky's 'Toujours à Toi,' La Forge's 'Before the Crucifix,' Neopolitan folksongs and 'Manella Mia' and 'Louise,' arranged by Vittorio Giannini.

Mr. Herrick sang the aria 'Vision Fugitive' from Massenet's 'Herodiade,' and a group in English by Michael Head,

Kathleen Manning and Eleanor Warren with exceptional richness and warmth of tone, for his is a voice effective and firm in the upper register as well as in middle and lower. His accompanist was Stuart Ross. P.

Joaquin Nin-Culmell Plays Own Sonata at Debut

Joaquin Nin-Culmell, pianist. Town Hall, Jan. 24, afternoon.

Variations De Cabezón
Sonata, Op. 109 Beethoven
Three romances, Op. 28 Schumann
Fourth ballade, F Minor Chopin
Distant sarabande Rodrigo
Sonata Nin-Culmell
The 'Magic Circle'; 'Ritual Fire Dance' de Falla

This was Mr. Nin-Culmell's New York debut. His unusual program contributed variety to a season of many pianists and frequent repetitions of the same music. Of Cuban and Danish heritage, the recitalist has been active in the musical life of Paris, both as a pianist and a composer. His playing on this occasion indicated a special sympathy for the output of contemporary Spanish composers. His own sonata proved to be a work of skill and unlabored content, reflecting latter-day French influences in its harmonic manner but suggesting also a tendency among the young Spaniards to look for models in music of the Scarlatti period rather than the Spain of the last century.

Of particular interest were the Cabezón variations, dating from the sixteenth century. Whether or not the contention that Cabezón was the first composer to employ the variation form can be maintained against rival claims, this music had strength and vitality.

In his Beethoven and Chopin performances, as well as in the Spanish music he presented, the recitalist made evident a sound technical equipment and admirable gifts as an interpreter. His tone was musical and his style musically. The de Falla excerpts were projected with a particularly invigorating spirit. Applause was cordial throughout the afternoon. O.

Lea Luboshutz Appears

Lea Luboshutz, violinist. Boris Goldovsky, accompanist. Carnegie Hall, Jan. 24, evening:

Sonata in A Minor Pasquali
Concerto in A Minor Bach
Sonata in C Minor, Op. 30, No. 2 Beethoven
'Baal-Shem' Ernest Bloch
'Sicilienne' Joseph Achron
'Wienerisch' Leopold Godowsky
Two Romances Irwin Heilner
'Moto Perpetuo' Cecil Burleigh
Polonaise brillante Wieniawski

Mme. Luboshutz, a familiar figure in our concert halls, introduced at this recital a sonata of uncommon beauty in the work of Nicolò Pasquali, played in an edition made by the master, Ysaÿe. She played it with great distinction and was received with hearty approval after its final Presto, which recalls the closing movement of Handel's A Major Sonata.

Her tone was of rare beauty throughout the evening and her style had a truly aristocratic quality that was conspicuous in the three extended works. In Bach's great concerto she sought out the musical quality of the passage work, thus making every measure of decided interest. In the Andante her playing was moving in its emotional simplicity, an utterance of unforgettable grandeur. Technically, too, Mme. Luboshutz has rarely appeared to greater advantage; she negotiated the intricate pas-



Apeda
Boris Koutzen, the Violinist in the Sonata Series with Henri Deering

sages effortlessly and made resplendent the upper ranges of the E string through her luminous tone.

Her Beethoven was a dramatic exposition of one of the greatest, if not the greatest, of his twelve violin and piano sonatas. In it she had the collaboration of her gifted son, a pianist of remarkable ability, who distinguished himself not only by his command of the keyboard but also by his genuinely musical feeling.

The shorter pieces were also well presented, including two brief Heilner Romances, the work of a young American composer heard here for the first time. There were encores at the close after long sustained applause, that bore witness to the audience's keen enjoyment. Mr. Goldovsky also played the accompaniments superbly. W.

Valasek Plays Bach and Paganini

Erno Valasek, violinist. Arpad Sandor, accompanist. Town Hall, Jan. 24, evening:

Suite in E Minor Bach
Sonata in C Major for Violin Alone Bach
Allegro maestoso (Concerto in D) Paganini
'Le Streghe' ('The Witches' Dance) Paganini-Betti

The promise revealed two seasons ago, when the then thirteen-year-old violinist appeared in his Town Hall debut has truly been fulfilled. For young Valasek, now four months past fifteen years of age, has developed into an artist.

A Bach-Paganini recital such as this one makes the greatest demands. Musically the Bach works call not only for intelligence, but for a very real concentration and seriousness of purpose. These were disclosed beyond any doubt and the technical mastery of the fugue in the solo sonata, a stupendous undertaking for any violinist, young or old, made patent to the listener the player's supreme gift for his instrument.

Valasek is a telling example of the fine schooling of Adolfo Betti, who has guided his artistic unfolding. The nobility of style which was ever Mr. Betti's as first violinist of the famous Flonzaley Quartet, has been inherited by Valasek. His approach to his task is that of a great school of violinists, exemplified by the late César Thomson, with whom Mr. Betti studied and whose assistant he became in Belgium.

Thus the performance of the Paganini (Continued on page 198)

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Indianapolis

**Bakaleinikoff to Visit Orchestra—
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Music Week Will Hold Grand
Piano Festival—Ten-Piano Con-
cert Also Planned**

imir Bakaleinikoff of the Cincinnati Symphony Orchestra as guest conductor. The closing concert will be March 24, when an artist not yet decided upon will assist. Besides these the orchestra will play in Muncie in the spring and also give the customary program for school children in Caleb Mills hall. Ferdinand Schaefer is the conductor of the orchestra. The officers of the Indiana State Symphony are Jacob Mueller, president,



Ferdinand Schaefer is the Conductor of the Indianapolis Symphony



Frederick Pintzke, Head of the Active Section of the Indianapolis Männerchor

William H. Ball, Muncie, vice-president, Mrs. Sylvester Johnston, secretary and Albert Deluse, treasurer.

The Indianapolis Männerchor possesses the distinction of being the oldest musical organization here and one of the very few oldest singing societies in the United States, having formed a background of musical history here for seventy-five years. In the past years it has been a custom to hold evening concerts of works for male chorus, with an assisting artist. A series of Sunday afternoon concerts by outstanding artists is also given. Many of these artists had been re-engaged each year and accorded warm welcomes at the Männerchor gatherings. From the time of their first appearance in America the Flonzaley Quartet were regular visitors every season and during the last years of their activity were heard twice during the winter. After the quartet disbanded other famous ones had a place in the series each winter.

This year the concerts are limited to

four evening performances by the male chorus under the direction of Karl Reckzeh, who enters upon his fifteenth season. Departing from the former policy of presenting visiting talent, the directors will offer local artists. Edward La Shelle, baritone, is to appear on the program late in February. The officers of the chorus who are in charge of concerts are Fred Pintzke, president; Albert Deluse, secretary; Franz Binninger, treasurer and Otto Bushing, financial secretary. John P. Frenzel, Jr., is president of the Männerchor society. A feature of the March concert will be two-piano numbers by Alvina Reckzeh and Kathryn Anderson.

Mrs. Frank B. Hunter, president of the Indiana Federation of Music Clubs, announces a convention, which will begin on April 29 at Hotel Severin, for a four day period of activities, including a contest for young musicians. The guest of honor will be Mrs. Jardine, president of the National Federation.

The Indiana Chapter of the Organist's Guild of which Donald Gilley is dean, presents organ recitals in the various churches once a month with local and visiting organists.

Plans for a ten-piano concert in Caleb Mills Hall on Feb. 21 by a group of pianists from the Kappa chapter of Mu Phi Epsilon are under way, in Caleb Mills Hall. Bomar Cramer, artist-teacher, will direct the ensemble and arrange most of the program, which will span the period from Bach to modern jazz. Imogene Pierson is president of the sorority and general chairman of arrangements.

To Hold Piano Fête

The big event of National Music Week in May is to be the Grand Piano Festival sponsored by Sigma Alpha Iota, National Professional Musical Sorority, to be participated in by 825 players with 225 playing at one time. The program will be arranged in the following sections: group one, players aged nine, ten, and eleven years; group two, High School age; group three, Senior High School age; group four, adults. In addition, there will be twenty-five artist pianists for embellishments. The aim of the sorority is to raise funds for scholarships. Mae Henri Lane is president.

The Indianapolis Matinée Musicale, Caroline Richardson, president, will sponsor the Chorale in a special series under the new director Frederick Newell Morris. The chorus has about eighty voices and Mrs. Natalia Conner

is the accompanist. Caroline Richardson is president of the Musicale.

The Harmonie Club, devoted to the study of operas, meets once a month to hear the resumé of an opera and extracts therefrom. This year the schedule includes 'Oberon' (von Weber); 'La Somnabula' (Bellini); 'Eugen Onegin' (Tchaikovsky) and 'The Legend' (Breil). Mrs. Norman Schneider is president.

The Indiana University Music Series of six attractions included Fritz Kreisler, Edith Lorand and her Hungarian Orchestra, the Metropolitan Quartet with Martinelli, Noréna, Doris Doe and Pinza, and the Kolisch String Quartet. Trudi Schoop and her Comic Ballet will appear on Feb. 27. A recital by Poldi Mildner, pianist, will conclude the series. The concerts are held in the Men's Gymnasium in Bloomington.

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By PAULINE SCHELLSCHMIDT

INDIANAPOLIS, Feb. 5.—With the major portion of scheduled concerts by local and foreign organizations already heard, there still remains an interesting group of good concerts. The Martens Concerts, Inc., announces re-



Jacob L. Mueller, President of the Indiana State Symphony Society

citals by Ethel Bartlett and Rae Robertson, Feb. 9; the Kolisch String Quartet, Feb. 24; and Nathan Milstein, violinist, March 8. As an extra non-subscription attraction Nelson Eddy comes later in March to be heard in a recital program. These concerts take place in English's Opera House.

The Indianapolis Symphony, now in its sixth year, was scheduled for five concerts at the Murat Theatre, of which three have already taken place. The fourth will occur on Feb. 18, with Vlad-

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Vladimir Bakaleinikoff, Who Is in Charge of the Cincinnati Chamber String Ensemble and Is Associate Conductor of the Cincinnati Symphony

CINCINNATI

(Continued from page 148)

This group, under the auspices of the University of Cincinnati, has planned a series of chamber music concerts, covering the greater part of the season, and designed to present a chronological development of music. Thus far three concerts have been given with exceptional results, bringing the series down to the period of Mendelssohn and Brahms. In the three remaining, Vladimir Bakaleinikoff, who is in charge of the enterprise, plans to carry the development down to the present day. Musicians are chosen from the first chairs of the Symphony. The method followed by Mr. Bakaleinikoff usually consists of employing an augmented group of approximately eight, for the performance of the smaller chamber works, undertaking himself the task of transcribing.

The field of choral music, outside of the May Festival and Symphonic Choral

concerts, finds its chief representative in Cincinnati in the Orpheus Club, Dr. Thomas James Kelly, conductor. This organization plans two more concerts during the coming season for which



Alexander von Kreiser, Head of the Opera and Orchestra Departments of the Cincinnati Conservatory of Music

The Matinee Musicale, under Mrs. Adolf Hahn's energetic leadership, has scheduled two concerts for March and April. For these events the services of three eminent artists have been secured. At the first concert, Keith Falkner, English baritone, will renew an acquaintanceship with Cincinnati gained through a previous engagement for the May Festival. In April the Club will offer a joint appearance of Bronislaw Huberman and Artur Schnabel.

It should also be mentioned, in any survey of Cincinnati's musical activities, that the Artist Series, under the management of J. Herman Thuman, has been brought to a brilliant conclusion with a program by Nelson Eddy, baritone. Other musical activities, too numerous to mention here, constitute an important part of the musical entertainment of Cincinnati; they include such organizations as the Clifton Music Club, Mrs. John A. Hoffman, president; the University of Cincinnati Oratorio Society, led by Sherwood Kains, and many others. The latter organization gives annual spring concerts, and this year it performed 'The Messiah' with the Cincinnati Symphony.

'The Messiah' Given in Bristol

BRISTOL, Va., Feb. 5.—A performance of 'The Messiah' of Handel was given at the Paramount Theatre here on Dec. 15 by a chorus and orchestra under the baton of Prof. DeWitt Pelton Miller, head of the voice department of Sullins College. The soloists were Margaret Robertson and Mary Catherine Allen, sopranos; Mary Erin Riley and Marjorie Allen, contraltos; William Wright and D. P. Miller, tenors; Tom Beaty and Charles Broyles and Fred Reuning, baritones.

Several Premieres Interest Cincinnati

Winifred Christie Soloist with Symphony Under Goossens—Rathaus Serenade Given

CINCINNATI, Feb. 5.—Two premieres were heard by Cincinnati audiences at the symphony concerts of Jan. 17 and 18, both of them somewhat out of the ordinary run of premieres. One was a first hearing by Cincinnati audiences of the Moor Double Keyboard Piano, played by Winifred Christie; the other, the first performance in America of Karol Rathaus's Serenade for Orchestra, Op. 35.

Similarity ends there. Musically speaking, the first event bulks much larger than the second. Not only was the playing of the Tchaikovsky Piano Concerto by Winifred Christie an achievement of experienced and sound musicianship, but even more, a glimpse into tomorrow, as far as piano technique is concerned.

In many ways, the Concerto, despite an occasional banality, was an admirable vehicle for the demonstration of the double-keyboard piano. Its barbaric character was effectively emphasized by the unusual sonority and brilliance which the piano offers to the performer, and passages like the famous concluding octave sequence could be executed with more than usual display of virtuosity.

Miss Christie's performance left little to be desired on the technical side, and as a demonstration of the potentialities of the Moor piano its significance is incalculable. Emotionally, however, it was somewhat thin. A scholarly and sedate performance such as Miss Christie gave brings into too glaring prominence the defects of Tchaikovsky's craftsmanship.

Rathaus' Work Inoffensive

The American premiere of Karol Rathaus's Serenade for Orchestra, composed in 1934, in striking contrast to the effect of the Shostakovich First Symphony here two weeks before, composed some nine years ago, caused scarcely a ripple other than that of mild enjoyment. Therein, we feel, is a fairly accurate yardstick of the composition's merit. It makes pleasurable listening; its harmonies are kind to the most naïve ear; it is in short, completely inoffensive. Yet, despite occasionally ef-

fective instrumentation, it seems to lack vitality, and almost certainly, significance.

The program also included Haydn's 'La Reine' Symphony in B Flat, Wolf-Ferrari's Overture, 'Secret of Suzanne,' and Wagner's 'Huldigungsmarsch.' The Haydn Symphony was played here for the first time. Eugene Goossens conducted with customary assurance; the orchestra gave a creditable performance.

The second concert of the season presented by the Cincinnati Chamber Music Society at the Town Club, featured the Roth String Quartet. The event was a distinct contribution to the annals of society, which has in Cincinnati a superlative record for the high quality of its offerings. The program opened with the C Minor Quartet of Boccherini. Superlatively played, it succeeded in conveying to the auditors much of the antique, courtly grace of its period, as well as the sterility of emotion and thought which characterizes the lesser music of an age dedicated to form.

Romanticism Predominates

For the remainder of the evening, Romanticism predominated, in the A Major Quartet of Schumann, the F Major of Dvorak, and as an encore the venerable, if weary, Andante Cantabile of Tchaikovsky. Even more than in the innate character of these works, was a reaction from the first part of the program felt in the manner in which they were played. Generous, almost excessive, emphasis was placed on the sentimental phases of this music, resulting in expressive interpretations.

In its third concert of the season, the Cincinnati Chamber String Ensemble advanced a step farther along in their illustrated history of music. At Wilson Auditorium on the University of Cincinnati campus, Mr. Bakaleinikoff conducted the group in Brahms's Quintet for clarinet and strings, and Mendelssohn's Octet for strings. For the first work, the services of Joseph Elliot, first clarinetist of the Cincinnati Symphony, were utilized, this being the first occasion that the group has presented a guest artist. Mr. Bakaleinikoff used a double complement of strings in the performance of the Brahms, to the horror of purists and the uneasiness of sympathizers, but with no noticeable ill results.

RICHARD LEIGHTON

eminent soloists have been engaged. For the first, Mary Hopple, contralto, will be featured. Harrison Christian, baritone from Richmond, Va., who has appeared widely, is scheduled to sing at the second concert.

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HARTFORD

By JOHN F. KYES

HARTFORD, Feb. 5.—The photographs herewith shown are of the three men most directly responsible for bringing to Hartford, regularly and successfully, the cream of all the music offered by the outside world. With equal justice, there might be used the likenesses of at least three excellent choral conductors, or some of the faculty members who are not only outstanding artists in their own right, but are turning out worthy results from schools both public and private, elementary and advanced. No aspect of music is neglected in Hartford, whose



Robert Kellogg, Manager of Concerts for His Thirteenth Year

well-oiled cultural machinery produces astounding amounts of music with a minimum of strain or friction.

Corporation Six Years Old

The Horace Bushnell Memorial Hall Corporation has just completed six years of public service, and has proved the substantial basis which can be imparted to an ideal even under the most unfavorable economic conditions. Events sponsored by the corporation itself have seldom attracted less than capacity audiences, and this condition holds true for other local sponsors and organizations which have been discriminating in their schedules. The Bushnell authorities have, however, sought constantly



C. of C.—Meyers

Night Skyline at Hartford

to bring to Hartford that which was unique or lacking in the cultural picture, and which, oftentimes, demanded so much planning and enterprise as to discourage other organizations.

In the series of symphony concerts, the Boston Symphony has been heard twice, and the National Symphony once. There remain to be heard, the Cleveland Orchestra on Feb. 12, the New York Philharmonic-Symphony on Feb. 25, and the Philadelphia Orchestra on

given within a few weeks. The public has already enjoyed two free programs presenting the faculty and students of the two largest music schools, these be-



William H. Mortensen, Managing Director of Bushnell Memorial Hall

April 13. The entire hall was sold out within a week after the announcement that Rosa Ponselle would sing here in 'Carmen' on Jan. 14, with the complete Metropolitan Opera forces transported to Hartford for the single night. The Bushnell management is completing arrangements for a second opera to be



Charles F. T. Seaverns, Chairman of the Board of Trustees of the Horace Bushnell Memorial Hall

ing sponsored by the Bushnell Memorial. Similar programs are to follow: On Feb. 23, the Julius Hartt School of Music, and on March 29, the string orchestra of the Hartford School of Music. Single events already enjoyed this season include the Ballet Russe, John Goss and his London Singers, and the Max Reinhardt film version of 'A Midsummer Night's Dream.' The Bushnell staff is headed by Charles F. T. Seaverns, chairman of the board of trustees, and William H. Mortensen, managing director, with a permanent assisting corps of eighteen.

Kellogg Concerts Popular

Robert Kellogg's Sunday afternoon concerts by famous artists are drawing large audiences for the thirteenth season. John Charles Thomas, Fritz

Bushnell Corporation Provides Season of Outstanding Music by Nationally Known Groups—Oratorio Society to Give Opera—Local Organizations Enlarge Agenda

Kreisler, Sergei Rachmaninoff, and Helen Jepson have been heard, and the Vienna Sängerknaben were scheduled for Feb. 2. Gladys Swarthout and Albert Spalding are to be heard in joint recital on March 1.

Oratorio Group to Appear

The Hartford Oratorio Society attracted a large audience on Dec. 22, singing Handel's 'Messiah,' and will give 'Samson and Delilah' at its second concert on May 5. Edward F. Laubin conducts the mixed chorus of 200, and Mrs. Myra Yaw is accompanist. The orchestra is usually formed by members of a Boston organization. Burton S. Cornwall is vice-president and business manager, and numerous other officers volunteer their efforts to maintain the society's patronage, both by associate membership and direct sale of tickets.

The Choral Club of Hartford entered its twenty-ninth season with ninety-three men, directed by Ralph L. Baldwin, with Marshall E. Seeley as accompanist. A miscellaneous program was given on Dec. 13. The second concert is scheduled for April 24. Robert S. Morris is president, Merritt A. Alfred, business manager, and Francis S. Murphy heads the finance committee.

The Cecilia Club of seventy-eight women gave its first concert of the season on Dec. 3; the other will follow on March 17. Moshe Paranov is conductor, and Irene Kahn the accompanist. Miscellaneous programs are the rule, with many difficult and new works. Constance B. Jordan is president. The executive committee includes Marguerite Fishburne and Helen W. White. E. Maud Hugett heads the associate membership committee.

The Musical Club of Hartford is sponsoring several recitals by out-of-town artists. At St. Joseph College, the glee club directed by Mrs. Romeo Tata is sponsoring a program on March 31 by the Chamber Trio of Boston, with Nicholas Slonimsky, pianist, and on May 19 a two-piano recital by Bruce and Rosalind Simonds.

Lois Phelps, pianist, will give a recital on Feb. 23 at the home of her

(Continued on page 209)

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LOS ANGELES



The Abas String Quartet, a New Ensemble, Is Filling Many Engagements

(Continued from page 160)

is the Abas String Quartet, organized last year by Nathan Abas, violinist, and which devotes practically all its energies toward the creation of a chamber music ensemble and the development of deeper appreciation. Twenty concerts in the course of a year will be given before groups in Los Angeles and Pasadena. These groups are limited to fifty persons and include many leaders in the educational, cultural and music fields. Five programs have been arranged for Ojai Valley, beginning Dec. 15, concluding with a chamber music festival late in April. Through the courtesy of a patron of the California Institute of Technology in Pasadena, the quartet has been booked for three concerts at that famous institution, one of which has already been given.

Future bookings include concerts at the San Marino Woman's Club, Santa Barbara Woman's Club, Los Angeles Wilshire Ebell, San Bernardino Women's Club, Mount Saint Mary's College, a series at the University of Southern California, a concert in Riverside, and several programs for high school students, under the sponsorship of the Los Angeles Board of Education. Another season will see the ensemble going further afield, until it takes its place among the small group of outstanding quartets in existence today. The personnel comprises Mr. Abas, and Hubert Sorenson, violins; Abraham Weiss, viola, and Karl Rossner, cello.

Since the governmental sponsorship of music is directly attributable to the work accomplished in Los Angeles County under the SERA, keen interest has been manifested since the beginning of the project about Dec. 1. Under the leadership of Dr. Bruno David Ussher, regional director for eleven states in the West, a complete set-up has been effected and cultural benefits are already accruing to the communities. Of the some 6,000 musicians who are working on the projects in the entire district, about a third are in California, and most of these are in Los Angeles County.

Some fifty units, embracing all fields of activity, are now in full swing. These include a full symphony orchestra, Modest Altschuler, conductor; a choral division under Vernice Brand, and an opera group under Dr. Alois Reiser. A suitable building has been conditioned, housing offices, rehearsal rooms and an auditorium. Creditable performances have already been given by the orchestra, which has adopted the policy of performing three or four works by American composers each month, and several by the choral groups.

The opera unit is preparing 'Tales of Hoffmann' for an early March performance, after which it will appear in various cities. The orchestra plays in the Federal Projects' Auditorium twice each week, and is having an increasing

number of requests from high schools and colleges.

While thoroughly in sympathy with the undertaking from a humanitarian standpoint, Dr. Ussher does not lose sight of the fact that it is a *music* project, and that only performances of the highest calibre can serve the needs of the community most fully. He stresses the three-fold purpose: to rehabilitate the individual musician, economically; to rehabilitate music-making, through the insistence upon well-prepared programs, and to arouse a more widespread interest in better music. The movement has the support of all music and civic leaders, who see in it untold possibilities for the development of music appreciation.

Among outstanding programs already outlined, will be an entire evening of MacDowell compositions late in February, on which occasion Mrs. Edward MacDowell will be guest of honor. The program will include the 'Indian' Suite, 'Woodland Sketches' and one of the piano concertos, for which the soloist has not been chosen. Another program will include Dr. Reiser's late composition, a symphonic suite, based on Samuel Butler's 'Erewhon,' which was given this season by Leopold Stokowski and the

Philadelphia Orchestra. Another composition that is being considered is a piano concerto by Clifford Vaughan.

Numerous Behymer Attractions

As long as the managerial office of L. E. Behymer continues to function, Southern California is assured of an opportunity to hear artists of world fame and attractions of the first magnitude. The Trudi Schoop Comic Ballet on Feb. 4, preceded the fourteen performances of the San Carlo Opera Company, under the Behymer management. The usual repertoire of Italian operas, augmented by presentations of 'Lohengrin' and 'Carmen' is promised.

Heifetz will be heard on Feb. 25; Bartlett and Robertson in a two-piano program on March 31; Alexander Brailowsky on March 10; Huberman and Schnabel in a program of piano and violin music on March 24; Nino Martini in his first recital appearance on April 21. Thelma Given will appear in a violin program outside the regular series, on Feb. 17. In addition, Mr. Behymer arranges series in other cities, including Pasadena, Long Beach, and centres in Arizona, and, in conjunction with Beatrice De Troost, arranges

José Iturbi gave his annual piano recital, under the Behymer management, in the Auditorium on Jan. 21, attracting a large audience. The pianist was in fine fettle.

Mr. Behymer also brought the Ballet Russe for an engagement of eleven days, beginning Jan. 24. Great interest was manifested in the dancers, and all moviedom and many dance enthusi-

weekly programs in Barker Brothers' Auditorium, in which hundreds of promising young artists have appeared in the last few seasons.

Merle Armitage, who has brought many superlative attractions to Los Angeles in the last few years, and is now manager of the Auditorium Building, may be depended upon for the unusual in concert fare. The most ambitious undertaking this season, are the two concerts of the Philadelphia Orchestra, Mr. Stokowski conducting, which are scheduled for April 27 and 28. Jan Kubelik, remembered for his violinistic exploits a generation ago, returns on March 6; Mischa Elman will be heard in a violin recital on March 26, and Martha Graham will appear in dance programs on April 7 and 10.

From May 4 to May 29, the Southern California Festival of Allied Arts, conducted and sponsored by the Women's Community Service Auxiliary of the Chamber of Commerce, Mrs. Charles S. Crail, president, will take place. Inaugurated last year by Grace Widney Mabee, general chairman of the project, the movement has for its broad purposes the advancement of American music, dance, drama, literature and art, and to centre public attention upon the cultural resources of the community. About 350 contests are scheduled in the various branches, with prizes aggregating some \$20,000. All contests, unless otherwise stated, are open to any individual or group, regardless of place of residence. Final date for registration is April 15.

Cooperating with Mrs. Mabee are Mrs. Walter V. Goodfellow, chairman of the music division; Mrs. Oliver Converse Bryant, art; Eleanore Flaig, dance; Dorothea Fry, drama and speech arts; James Neill Northe, creative writing; Grace Stoermer, California history essays. The music division includes piano, voice, (which comprises opera) oratorio, light opera, vocal ensembles and church choirs; violin, cello, harp, organ, piano accordion, instrumental ensembles, orchestras, bands, woodwinds and music composition.

Pro Musica, which maintains one of the most active chapters in the country,

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LOS ANGELES HAS BUSY MID-SEASON

Grainger, Garbousova, Appear in Armitage Series—Iturbi, Stueckgold Heard

LOS ANGELES, Feb. 5.—The mid-season visits of noted artists seems to be at the crest, with Grete Stueckgold heading the list, in a recital under the Behymer management on Jan. 14. It was the soprano's first visit to Los Angeles, and favorable reports of her artistry brought out a large audience to welcome her. The singer made a fine impression. The accompanist was Elinor Remick Warren, Los Angeles pianist and composer.

Percy Grainger made one of his rare appearances on the coast, under Merle Armitage's banner, on the evening of Jan. 16.

Mr. Armitage presented the 'cellist, Garbousova, on the following evening. The attractive young artist had made an excellent impression as soloist with the orchestra a month previously, and her playing on this occasion exhibited gifts of unusually high order.

asts swelled attendance to well-nigh capacity.

Lillian Steuber began her annual series of piano lecture recitals in Pasadena on Jan. 20. A concert of Russian music was given at Occidental College by Mr. and Mrs. Walter E. Hartley, organist and soprano respectively, and Alexander Kosloff, pianist, recently.

HAL D. CRAIN

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ROCHESTER



Morgan

Dr. Howard Hanson, Director of the Eastman School of Music, Who Will Conduct the Rochester Philharmonic in American Works

By MARY ERTZ WILL

ROCHESTER, Feb. 5.—This city is in the midst of an excellent musical season. The over 7,000 financial supporters of the Rochester Civic Music Association, together with the thousands of people who have in recent years learned the beauties of symphonic music, make most of the concerts and opera presentations of the Association. Rochester music lovers are generously supporting two series at the Eastman Theatre: the ten concerts of the Rochester Philharmonic at the Eastman Theatre, and the Sunday night "Pop" concerts of the Rochester Civic Orchestra at the same place. Light operas are being successfully given and well attended.

In the Philharmonic season, Igor Stravinsky was to have conducted the performance on Jan. 9, but as he had to cancel his American tour on account of illness, Fritz Reiner took his place. Mr. Reiner also conducted on Jan. 23. Sir Hamilton Harty conducted on Jan. 30, and will appear again on Feb. 13 and Feb. 20, with Sandor Vas as piano soloist on the 13th. The last concert of the season will be under the direction of Guy Fraser Harrison, with the Rochester Civic Chorus and guest soloists. The program at this concert will

Rochester Philharmonic Receives Increasing Support—Hanson and Van Hoesen to Conduct New American Compositions in Fete Week—Five Local Choruses Are Active

present music new to Rochester, consisting of Tanieieff's Symphony in C Minor, Max Reger's Variations on a Mozart Theme, and 'Balshazzar's Feast,' an oratorio by the young English composer, William Walton.

Series A of the Eastman Theatre concerts will comprise a performance



Mrs. Robert Ranlet, Popular President of the Women's Committee of the Rochester Philharmonic Orchestra

of 'Faust' in English on Feb. 17, with guest artists and the Rochester Civic Orchestra, Mr. Harrison conducting; and José Iturbi, pianist, on Feb. 28. Series B schedules Josef Hofmann, pianist, on Jan. 11, 'Faust' on Feb. 8,

and Lotte Lehmann, soprano, on March 20.

The Kilbourn Hall series presented Andres Segovia, guitarist, on Jan. 28, and will include Agna Enters on Feb. 18, a joint recital by Rosemarie Brancato, soprano, and Henrietta Schumann, pianist, on March 17.

To Play American Works

Another American Composers' concert was given by the Rochester Philharmonic under Howard Hanson on Jan. 16, in honor of Dr. Edgar Stillman



Morgan

Guy Fraser Harrison, Conductor of the Rochester Civic Orchestra

Kelley. A new work by William Grant Still, 'Caintuck,' was included, and two movements of a new suite by Bernard Rogers, entitled 'Mississippi' and 'Indian Dance.' In March there will be two concerts at the Eastman Theatre by the Rochester Philharmonic, devoted to works by Eastman School students. Dr. Hanson conducting.

The Eastman School American Composers Festival Week will take place during the last week in April. Organizations taking part will be the Philharmonic, Dr. Hanson conducting, the Little Symphony, Karl van Hoesen conducting, and the Eastman School Orchestra. The Rochester Philharmonic will play a program of first performances. The last evening of the festival will be devoted to ballets, which will include John Alden Carpenter's 'Birthday of the Infanta,' and Hanson's 'Pan and the Priest' with choreography and dances by Thelma Biracree, and two Japanese Dances by Rogers. The Eastman School Orchestra, Dr. Hanson conducting, will play his latest work, 'Drum Taps,' which has not as yet been performed in Rochester.

The Rochester Civic Orchestra under Guy Fraser Harrison continues its weekly broadcasts, high school concerts, and Sunday Evening "Pops." The last performance of the latter series will take place as usual at Strong Hall on the River Campus of the University of Rochester, the first Sunday in May.

The Rochester Civic Music Association will give one more operetta during the current season, and is also hoping to be able to arrange the yearly visit of the Metropolitan Opera. Neither of these events has been definitely set.

The five active choruses of the city, the Civic Chorus under Guy Fraser



The Eastman Kodak Building

Harrison, the Orpheus Male Chorus under Louis Marsh, the Chadwick Chorus under Eva Wannamacher, the



Arthur M. See, Manager of the Rochester Philharmonic, and Director of the Civic Music Association

Teutonia Liedertafel under Alfred Kroeger and the University Glee Club under Theodore Fitch all plan spring concerts.

Carol Service, Light Opera and Recital by Poldi Mildner in Winnipeg

WINNIPEG, CAN., Feb. 5.—The annual carol vesper service held under the auspices of the Women's Musical Club was given in Holy Trinity Church on Dec. 16. The program was given by Dezo Mahalek, cellist; Ronald Gibson organist, and the Oriana Singers led by W. H. Anderson. The proceeds were given to the Red Cross.

The Winnipeg Light Opera Company gave 'The Red Mill' by Herbert for one week from Dec. 26 to Jan. 1, to capacity audiences in the Walker Theatre. The directors were Stanley P. A. Osborne, Elliott Lorraine and Kathryn Lewis.

Poldi Mildner, pianist, was the guest artist of the Women's Musical Club on Jan. 6. Miss Mildner delighted the audience with works by Schubert, Mozart, Schumann, Chopin and Liszt. The recital was Mill Mildner's second visit; since her reception was so enthusiastic last season she was re-engaged. M.M.

KRUEGER CONDUCTS KANSAS CITY MEN

Recent Philharmonic Concerts Bring Notable Soloists and Familiar Compositions

KANSAS CITY, Mo., Feb. 5.—With Beethoven's 'Egmont' Overture. Brahms's violin concerto, 'The Flying Dutchman' Overture, the Siegfried 'Idyll' (re-created with consummate artistry) and Tchaikovsky's 'Francesca da Rimini,' The Kansas City Philharmonic under Karl Krueger, reached a high plane of performance. Joseph Szigeti, soloist, played the Brahms with great distinction, the orchestra and he being in rapport through this great masterpiece.

The Overture to 'Manfred' by Schumann, was the first item of the fourth pair of concerts played by the Kansas City Philharmonic, in Convention Hall, on Jan. 9 and 10. Mr. Krueger conveyed the sublimity of score and text, projecting beauty of phrase and line to over six thousand auditors. This deeply imaginative performance was abetted by

the more familiar music of 'Shéhérazade.' Joseph Harding, concertmaster, played the solo passages with refined artistry.

Other orchestral numbers included Strauss's waltz, 'From the Vienna Woods' and Polka and Fugue from Weinberger's 'Schwanda.' These ingratiating melodies and rhythms won general response from the combined audiences. Rosemarie Brancato, soprano, a native of this city, was the soloist. Her success was genuine, based on her undisputed qualifications as a singer.

With the assistance of the orchestra and Brown Schoenheit and Edwin Stein, flutists, she sang 'C'est bien l'air' from 'L'Etoile du Nord,' an aria from 'Il Re Pastore,' 'Maria's Wiegenlied' by Reger and 'Sevillana' by Massenet. The young singer's coloratura is used with taste and charm and is further enhanced by a natural singing gift. Unfortunately she was unable to appear the second night because of acute laryngitis.

BLANCHE LEDERMAN

ANN ARBOR

Fifty - seventh Annual Choral Union Concert Series Continues — Forty-third May Festival to Have Philadelphia Orchestra as Official Symphony

By HELEN M. CUTLER

ANN ARBOR, Feb. 5.—Economic conditions of the country never seem to cause any curtailment of the musical fare in this city. The fifty-seventh annual Choral Union concert series is enjoying a gala winter under the able leadership of Charles A. Sink, president. The Metropolitan Quartet opened the season and Rachmaninoff, the Don Cossack Chorus, Fritz Kreisler and the Boston and St. Louis Symphonies followed. Still to be heard are the Kolisch Quartet, Detroit Symphony,

John-Charles Thomas and Myra Hess.

The forty-third annual May Festival will take place this year on May 13, 14, 15 and 16, with four evening concerts and matinees on Friday and Saturday. A departure from tradition will be the appearance of the Philadelphia Orchestra under Leopold Stokowski in place of the Chicago Symphony, which has been the official festival orchestra for thirty-one years. The Philadelphia forces will close a five weeks' trans-continental tour by playing in Ann Arbor upon their return from the Pacific coast.

The University Choral Union of about 350 voices under Earl V. Moore will be heard in several choral works. Verdi's 'Manzoni Requiem' will close the festival Saturday night and it is interesting to note that it was this work which was given at the first festival in 1894. Elgar's 'Caractacus,' first heard in Ann Arbor in 1903, will be featured on Thursday night. 'Children at Bethlehem' by Pierné will be sung by the Young People's Festival Chorus of 400 voices under Juva N. Higbee, supervisor of Ann Arbor public school music.

School of Music Active

The Varsity Band has gained fresh impetus this year under the leadership of W. D. Revelli, who has won distinction as a supervisor of music in Indiana and is now replacing Nicholas D. Falcone, absent because of illness. The School of Music Symphony, conducted by Dr. Moore, joined forces in December with the Choral Union to present Handel's 'Messiah' before a capacity audience in Hill Auditorium. Soloists were Thelma Von Eisenhauer, soprano; Ruth Gasman, contralto; Arthur Hackett, tenor; Frederick Newnham, baritone, and Palmer Christian, organist.

Professor Joseph E. Maddy is continuing his radio classes in singing, band and orchestra. The Men's Glee Club, under Professor David Mattern, has appeared in Detroit and other cities many times this season. The Stanley Chorus is under the leadership of Achilles Taliaferro and is also making appearances in Michigan cities. The Little Symphony of a dozen or more

talented music students, conducted by Thor Johnson, leaves early in February for a five weeks' tour of the Southwest, to give nearly forty performances and travel 6,000 miles by bus.

Although Hill Auditorium is the music centre here, the Lydia Mendelssohn Theatre attracts music lovers with its Gilbert and Sullivan performances. This year the students of the School of Music, together with those of Play Production, are giving 'Ruddigore' several times to take care of the demand.

The faculty concerts, comprising chamber music and solo recitals, continue in popularity. The faculty staff this year includes Mr. Sink, president; Mr. Moore, director; Wassily Besekirsky, violin; Palmer Christian, organ; Arthur Hackett, voice; Joseph Maddy, David Mattern, public school music, and Hanns Pick, cello. Associate professors are Mabel Ross Rhead, piano, and Otto Stahl, theory. Assistant professors are Joseph Brinkman, piano; Louise Cuyler, theory; E. William Doty, organ; W. D. Revelli, band; James Hamilton, voice; Juva Higbee, public school music; Maud Okkelberg, piano, and Anthony J. Whitmire, violin. Instructors are Ava Comin Case, Stanley Fletcher, Nora Crane Hunt, John L. Kollen, Edith Beryl Koon, Thelma Lewis, Martha Merkle Lyon, Glenn D. McGeoch, Thelma Newell and Nell Stockwell. Dalies Frantz is again on leave of absence due to concert engagements.

\$60,000 Carillon Gift of Alumnus

Charles Baird, an alumnus of the class of 1897, has made a gift to the University of a magnificent carillon of fifty-three bells, costing about \$60,000. These have been ordered from the Taylor firm at Loughboro, England, and are being cast at the present time. They will represent the last word in carillon construction. Plans are in preparation for a tower approximately 200 feet tall and forty-five feet square to house the bells. This tower will be the first unit of a proposed monumental School of Music building to come later. The

tower will stand at the northeast corner of Hill Auditorium and the proposed music building will occupy the balance of the block north of the auditorium, so that eventually all of the musical features will be together. The School of Music has been made beneficiary of two significant bequests. William H. Murphy of Detroit left \$50,000 for the music building fund, and Charles Ditson, music publisher, bequeathed \$100,000 for an "Oliver Ditson Endowment."

A special feature of the Summer Session of the School of Music, scheduled this year from June 29 to August 21,

will be a three weeks' music clinic. About 150 high school students of unusual musical attainment will be brought together and given intensive instruction in band, orchestra and chorus, and in special subjects. This will necessitate a larger faculty staff than last year and will include Mr. Sink, Mr. Moore, Mr. Christian, Mr. Besekirsky, Mr. Pick, Mr. Mattern, Mr. Hackett, Mr. Stahl, Mabel Ross Rhead, Mr. Hamilton, Mr. Doty, Mr. Brinkman, Miss Cuyler, Mr. Revelli, Mr. Whitmire, Miss Lawis, Roxy Cowin, Mr. McGeoch, Vlasta Podoba, Mr. Johnson, James E. F. Chase and Edwin Weinberg.

LONG BEACH SEASON BEST SINCE QUAKE

New Auditorium Spurs Musical Activity After Three Uneventful Years

LONG BEACH, CALIF., Feb. 5.—Long Beach is again taking its place in the list of cities maintaining an artist's concert course this season for the first time since 1933, when the earthquake left the city with but one auditorium in which to hold concerts.

The Beaux Arts concert series, Ira D. Morgan, manager, and directed by the adult education department of the city schools, opened its season Oct. 21. Nelson Eddy, the Vienna Choir Boys, and José Iturbi, have already appeared. Events yet to be heard are the San Carlo Opera on Feb. 17, and the Barre-Salzedo-Britt Trio on April 20. With the exception of the opera company, which will appear in Convention Hall, Municipal Auditorium, the events will be given in the new Polytechnic High School Auditorium, which seats 1,667 and is equipped with all the new devices in lighting of an up-to-date theatre.

Ye Towne-House Forum, Kathryn Coffield, manager, is presenting Jan Kubelik, violinist, March 9, in Concert Hall, Municipal Auditorium. The Long Beach Chamber Music Society, Carlton Wood, director, is giving a series of three subscription concerts this season, in Concert Hall, the third to take place March 24. Ethel Willard Putnam, is general chairman for the organization.

The Woman's Symphony, Eva Anderson, organizer and conductor, recently celebrated its tenth anniversary. There are over 100 active members in organization, and during the past year it gave five out-of-town concerts, and many local performances. The Civic Symphony, organized last year, will make its first appearance this season late in the Spring, under the direction of Frederick Fisher. This orchestra and the Woman's Symphony is sponsored by the recreation commission.

To Perform 'Messiah'

The Long Beach Municipal Band, Herbert L. Clarke, director, is playing its regular concerts twice daily, and once Sunday, in the Municipal Auditorium. With the Civic Chorus, Rolla Alford, director, three performances of 'The Messiah' were given.

The Music and Art Committee of the Chamber of Commerce is working on plans for a festival of music and art on May 3 to 10, in which all the musical organizations and the art association will take part. Walter H. Case is chairman of the committee.

The Woman's Music Club is celebrat-

ing its twenty-eighth year of activity with a program theme, 'Music and Women Since Time Began.' The membership of the club is nearly 500. Mrs. Roy Harmon Wolfers is president, and Pauline Farquhar program chairman. The Musical Arts Club, organized in 1928, is made up of professional men and women musicians. Mrs. Fred Lovett is president and Maurice Eisner, program chairman. Other clubs giving musical programs with paid talent are the Ebell Club, Mrs. Eugene E. Tinch, president, and Mrs. Frank Stephens, program chairman; the Woman's City Club, Mrs. James C. Anderson, president, and Myranna Richards Coon, music chairman; Women's University Club, Mrs. C. E. Farrand, president, and Elizabeth Lodewick, program chairman.

Choral groups in the city include the Civic Chorus; the Children's Choruses; the Morning Choral Club; the Alford A Cappella Choir, Rolla Alford, director; the Men of Long Beach Chorus and Pacific Bible Seminary Chorus, L. D. Frey, director; the Gwent Male Chorus, Myranna Richards Coon, director; the Melodeon Singers, Perry Ward, director; the Woman's Music Club Chorus, William Clare Hall, director; the Sunnyside Singers, Kenneth Marvin Stead, director; and The Singing Mothers, combined choruses of the Parents and Teachers Association, with 250 voices.

16,562 pupils in the city schools, study music, under thirty-seven teachers in the Music Department, of which Gertrude Johnston Fisher, is general director. Bands, orchestras, choruses and glee clubs, and a cappella choirs are among the school activities.

ALICE MAYNARD GRIGGS

MANY LAWRENCE EVENTS

'Messiah' Given by Schola Cantorum of 200 Voices under Waterman

APPLETON, WIS., Feb. 5.—Handel's 'Messiah' was given on Dec. 8, at Lawrence Memorial Chapel before a capacity house. The Schola Cantorum of 200 voices, under Dean Carl J. Waterman, were accompanied by LaVahn Maesch at the Plantz Memorial Organ. Soloists were Carol Mortimer Huegel, soprano, and Genevieve Wylie Langley, contralto, of Milwaukee; Ted Lindsey, tenor, of Racine, and Marshall Hulbert, baritone, of Appleton.

Tomford Harris, Chicago, pianist, appeared in recital on Dec. 3, under the auspices of the Community Artist Series. Students of Dean Waterman and Gladys Ives Brainard were presented in a pre-holiday recital at Peabody Hall on Dec. 12.

Prof. E. C. Moore led the Lawrence College Band of sixty pieces in its first concert of the season on Dec. 11. Soloists appearing with the band were LaVerne Olson, contralto; Edmund Marty, trombone, and Lester Loehrke, violin.



Charles A. Sink



Earl V. Moore

LOS ANGELES

(Continued from page 178)

is sponsoring for its second program an all-Hindemith evening, to be given by the Beethoven String Trio, and introducing several new works of this modernist. The trio is composed of Jack Pepper, violin; Philip Kahgan, viola, and Alex Reisman, cello. Assisting artists will be Margaret Coleman, soprano; Lillian Steuber, pianist, and Henry de Busscher, oboe. Two succeeding concerts are yet to be announced, by Mary V. Holloway, who assists Mrs. Philip Zobelein, president, in the program arrangements. Miss Holloway is also presenting Louis Kaufman in a violin recital in the Biltmore on March 1.

Choral Events Planned

Of the choral groups, several interesting programs are in store for their subscribers. The Lyric Club is under the capable direction of Ralph Peterson, and with the assistance of Mrs. Hennion Robinson, accompanist, will be heard in a spring concert in the Auditorium. Mr. Peterson also leads an excellent a cappella choir at the Junior College. The Orpheus Club continues under Hugo Kirchhofer and will give at least one more public performance. Likewise, the Ellis Club, William Tyroler, director, will give another program with Mrs. Robinson at the piano.

The Cecelian Singers, composed of music teachers in the city schools, will give another concert under the leadership of John Smallman. Mr. Smallman is also the leader of the choir at the First Congregational Church, which is regularly heard in meritorious programs. Another festival of Bach music, in which various organizations and school choruses will participate, will be held in May.

A report of musical activities would not be complete without a word of comment on music in the Hollywood films. The films are largely responsible for the best and the worst musical conditions in Los Angeles. Each of the studios is manned by outstanding personalities in the music world, including Hugo Riesenfeld, Nathaniel Shilkret, who is now at RKO; Nat Finston, who heads M-G-M; Franz Waxman, at Universal. The list also includes Dr. Alois Reiser, free-lance composer; James Dietrich, who concocts musical settings for Oswald, the Rabbit; Clifford

Vaughan, and countless others who have achieved laudable positions in the music world.

Movies Figure in Music

Because of the movies, outstanding artists either make their home here or are frequent visitors while engaged in production. Among these are Grace Moore, Amelita Galli-Curci, Gladys Swarthout, Lily Pons, Lawrence Tibbett, Richard Bonelli, Margaret Matzenauer, Nina Koshetz, Marion Talley, Jan Kiepura, Nino Martini, Nelson Eddy, Jeannette MacDonald and many others.

On the other hand, the movies bring hosts of ill-equipped singers and instrumentalists, for whom the movies hold a glamorous lure. Often with little or no funds, they are unable to improve their condition, thus helping to create a problem which the Federal Government is now attempting to solve. Likewise, teachers of every description look to Hollywood as a Mecca, and unless they are well fortified and well connected, often find discouragement and failure.

The public schools are responsible for many excellent programs. Under the guidance of Louis Woodson Curtis, head of the music division, a high standard is maintained, and as many outside programs arranged as the budget will permit. The principal events are the children's and young people's concerts of the Philharmonic given on various Saturday mornings. Ernest Schelling will come again as guest conductor.

The Euterpe Opera Reading Club, Roland Paul, leader, and Mrs. Hennion Robinson, accompanist, is heard in monthly programs in Los Angeles. In Hollywood, the opera reading club is in charge of Leon Rains, with Mrs. Rains at the piano. Soloists are heard in each program.

The Matinee Musical Club, Mrs. Don Philippini, president, sponsors monthly programs by paid artists, in the Ambassador Hotel. The Friday Morning Club, Mrs. Cecil Frankel, president, maintains an active music section, as does the Ebell Club, for whose programs paid musicians are engaged.

The world premiere of an oratorio entitled 'The Eternal River' by M. W. Mäler has just been given in Düsseldorf.



B. C. Golling

Mrs. Webb R. Raudenbush, President of the Schubert Club of St. Paul



Mrs. H. A. Patterson Directs the Cecelian Singers, Women's Choral Group

MINNEAPOLIS and ST. PAUL

(Continued from page 163)

male chorus, one of the oldest musical organizations in the Twin Cities, and now numbers well over 100 active members. Fine work has been accomplished this year in strengthening the ensemble and bringing about better balance and coordination between choirs. Besides several semi-public concerts given in Minneapolis and nearby communities, the club will give one more concert in its regular series.

Among other local music organizations, the Thursday Musical of Minneapolis and the Schubert Club of St. Paul have taken a leading role not only in bringing outside talent to town but in encouraging local effort and appreciation. The Thursday Musical, again headed by Mrs. Henry S. Godfrey, opened its season with a recital by Lauritz Melchior and since then has sponsored many artists' and pupils' concerts which probably do more than anything else to encourage "home-grown" music-making. Myra Hess is the second big name on its season's program, and will climax the year's activities.

Courses Well Attended

The Schubert Club has hung up a proud record in its series at the People's church, St. Paul, and as usual takes laurels for introducing to the Northwest several artists hitherto unknown here. Mrs. Webb R. Raudenbush continues as president of this group. Its artists for the season are Ria Ginster, Chase Baromeo, Emanuel Feuermann, Shura Cherkassky and the Kolisch String quartet.

Still another artists series, well supported, is the St. Paul Concert Service, which is the new name for the old Civic Music association. These concerts, also held in the People's church, feature José Echaniz, Jacqueline Salomons, Arthur Fear, the Musical Art Quartet and Kirsten Flagstad.

Aside from a week's visit in Minneapolis and a proposed spring engagement in St. Paul of the San Carlo Opera company, the chief source of opera in the Twin Cities this season has been the St. Paul Civic Opera, which has already given two of three productions in the Metropolitan theater of that city. The first was a double bill of novel content, 'Cavalleria Rusticana' and 'Hänsel and Gretel,' and the second was the first performance in the North-

west of Smetana's 'The Bartered Bride.' All were sung in English. Thure Fredrickson continues as conductor of the organization, and Beatrice Thurston as general director.

The Minneapolis "sister" of this organization, the Twin City Civic Opera, has done nothing since its brilliant series light operas "under the stars" at Lake Harriet last summer.

The Cecelian Singers, led by Mrs. H. A. Patterson, will give their customary spring concert toward the end of the current season. Composed entirely of women, all with trained voices, this organization offers a "different" type of choral presentation, employing unusual costume, lighting and rhythmic effects.

Possessing a large proportion of Scandinavian and German population, the Twin Cities enjoy a good deal of choral singing purveyed by many groups. Among the outstanding, in addition to those already mentioned, are the Lyric Male chorus, the Odin Male chorus, the Norwegian Glee Club, the

(Continued on page 182)



HAZEL GRIGGS

Pianist

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Two World Premieres Planned by Civic Opera Company—Visits Scheduled for St. Louis Symphony and Monte Carlo Ballet—Bandbox to Give Fiftieth Performance



Summerville

THE ALAMO

By GENEVIEVE M. TUCKER

SAN ANTONIO, Feb. 5.—A number of brilliant events still remain in the concert courses that have become an annual institution here. The Elizabeth A. DeVoe management announces performances by Josef Hofmann, pianist, Feb. 25, at Jefferson High School; the Monte Carlo Ballet Russe for Feb. 7, and the St. Louis Symphony, with Vladimir Golschmann, March 17, both at the Municipal Auditorium. This will terminate a series that has won well merited appreciation. The thirteenth season of the Tuesday Musical Club's four annual teas finds the series enjoying a flourishing popularity. The Club has recently celebrated its thirty-fifth anniversary. The two concluding concerts comprise recitals by Joseph Knitzer, violinist, who will be heard Feb. 11 with Brooks Smith, pianist; and the Manhattan String Quartet, March 24. Both events will take place at San Pedro Playhouse. Mrs. Paul Rochs is acting as chairman for the third consecutive season, with Mrs. Edward Steves, vice-chairman. Mrs. Eli Hertzberg is founder and life-president.

Walter Dunham, organist and choir director of St. Mark's Episcopal Church, is sponsoring a brilliant organ concert series at the Municipal Auditorium, which will close with the appearance of Palmer Christian on Feb. 6. The Chaminade Choral Society, of which Mr. Dunham is director, will appear in concert at San Pedro Playhouse in February and April.

The Civic Opera, of which Mrs. Louis Krams Beck is president, expects to make this Texas Centennial

Year a banner season. Included in its contemplated plans is the performance of two operas composed for the centennial by Dr. Otto Wick and Dean Carl Venth, which, if produced will be done on an imposing scale with visiting artists. Aside from this, the customary program of four operas will be carried out. Those in prospect are 'Student Prince,' 'Fortune Teller,' 'Nina Rosa' and 'Maytime.' David Griffin is the director.

A song by Oscar J. Fox, 'The Bluebonnet, Flower of Texas,' and his arrangement of 'Will You Come to the Bower?,' which was played by a small band of musicians during the Battle of San Jacinto in 1836 and made the national song of the Republic of Texas, are being taught with the aid of records to every school child in Texas in accordance with a mandate from the State Department of Education. Ten other songs by Texas composers not yet determined will be included in the list. The 'Bower Song' will be sung by 50,000 school children at the opening of the Texas Central Centennial at Dallas, in June.

Will Lecture on Beethoven

The Music Teachers' Association, of which David Griffin is president, will hold its two remaining open meetings in February, at which Henry Meyer, of Southwestern University, Georgetown, will speak on Beethoven. E. H. Turpin, baritone, will assist. In March, a joint sonata program will be given by Jerome Rappaport, pianist, and Florian Lindberg, violinist. Alois Braun will talk on "Salons of Europe."

The San Antonio Music Club, Mrs.

Antonio

Lewis Krams Beck, president, is holding monthly luncheon meetings of its Opera Forum Club, a new department of seventy-five members formed for educational advancement. The Music Club recently celebrated at its twenty-fifth anniversary with a fitting program. The Drama Group, Mrs. W. H. Parker, chairman, is an active branch. At the annual Mexican Fiesta all members, with additional guests, are entertained at supper with program of Mexican costume singing and dancing. Several afternoon and night events remain in the schedule, which will close with episodes in costume and scenic effects from operas given by the civic company last season.

The Bandbox Players, Mr. Griffin, director, will celebrate its fiftieth appearance with a performance of 'The Gondoliers,' at Kingsville. The cast includes Charlotte Browne of Kelly Field; Marion Weltens; Mary Jayne Garza; Leila Pyron; Beryl Hale; Wilfred Kneupper; George McMahon; Carle Heye; Francis Carnesi; Jack Blankfield; David Griffin and Norma Owen, pianist. A triple cast of ten alternates is giving the Gilbert and Sullivan operas in miniature in surrounding towns. Other engagements are to be filled in Kerrville, Corpus Christi and San Antonio. Mr. Griffin is also director of the 'Our Lady of the Lake' Choral Club. A concert will be given at the Aurora Hotel in February in addition to several appearances at the college.

MINNEAPOLIS

(Continued from page 181)

Hamline University Choir, the Bach Society of the University of Minnesota, the University Singers and the newly formed A Cappella Choir of Minneapolis, which is now preparing its first public concert. The St. Olaf Lutheran Choir of Northfield, heard here once a year with the Minneapolis Symphony orchestra, is regarded as a practically local institution, as is its director, Dr. F. Melius Christiansen.

The University Symphony, under the baton of Abe Pepinsky, gives occasional concerts, the last being an all-Schumann event with Clyde Stephens as piano soloist. Two smaller symphonic groups, attached to music schools, are also active.

Members of the Minneapolis Society of Fine Arts hear bi-monthly programs by well known Twin Cities artists at the Art Institute, and these are always well attended. The Karl Scheurer String quartet is our most active chamber music group. Among the organists,



Forrest

David Griffin is President of the Music Teachers Association in Addition to Many Other Activities

Rupert Sircom, Hamlin Hunt, Stanley Avery and George H. Fairclough are outstanding.

'The Mikado' Given in San Jose

SAN JOSE, CALIF., Feb. 5.—The San Jose Opera Association gave 'The Mikado' of Gilbert and Sullivan at the Victory Theatre on Jan. 14 and 15 with notable success. Harry Tripp conducted the orchestra and chorus and Fred Carlyle directed the production.



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CHORUS ASSISTS DULUTH MEN IN THIRD CONCERT

Choral Arrangement of 'Finlandia' as Honor to Composer—'Rio Grande' Also on Program

DULUTH, Minn., Feb. 5.—The third concert of the season by the Duluth Symphony, under Paul Lemay, was to occur on Jan. 8, and mark the initial appearance this season of the Duluth Symphony Chorus of 250 voices, with Ramona Gerhard, pianist, as guest artist. The choral portion of the program was to consist of 'Finlandia' by Sibelius arranged for chorus by Professor Martti Nisonen of Hancock, Mich., which was performed by the Duluth Symphony over the NBC net-work in the series of broadcasts last summer, and which is being done in celebration of the seventieth anniversary of Sibelius. One of the highlights of the program was to be 'Rio Grande' by Constant Lambert, a modern work for orchestra, chorus and solo piano, with Miss Gerhard playing the solo part.

Other numbers by the chorus were to include Strauss's 'Morgen' arranged for women's voices, and the 'Polevetsian Dances' from 'Prince Igor.' The program was to open with Passacaglia and Fugue in C Minor by Bach, arranged for orchestra by Herman Boessenroth, while the major orchestral work was to be Beethoven's Fifth Symphony.

Soloists to appear later in the season are Eunice Norton, pianist, on March 25, and Julius Huehn, baritone, on April 24. The final program will be given on May 22, and will be a request program to be selected by the audience.

The Minnesota Federation of Music Clubs has elected to hold its state convention in Duluth at the time of the final concert in May. The program will include a work by a prominent Minnesota composer to be chosen by the federation.

Robert Elmore in Philadelphia Recital

PHILADELPHIA, Feb. 5.—Robert Elmore, pianist and pupil of Pietro Yon, gave a Bach recital on January 8, in Irvine Auditorium. The recital was one of a series being given under the auspices of the department of music of the University of Pennsylvania.

The program included the Concerto No. 2 in A Minor, the Adagio in A Minor from the Toccata and Fugue in C, Prelude and Fugue in G Minor, Pastorale in F, three choral preludes and the Prelude and Fugue in G.

DENVER



Hopkins Studio

Horace E. Tureman, Conductor of the Denver Civic Symphony

By JOHN C. KENDEL

DENVER, Feb. 5.—A spirit of optimism prevails amongst the organizations of the city which offer musical programs. The first half of the season has exceeded all expectations in the matter of attention and interest, and the months ahead look even more promising.

The orchestral projects of the city will present a varied program under the leadership of Horace E. Tureman. The Civic Symphony will present two concerts in their regular orchestral series. The first will feature the Brahms double concerto for violin and 'cello and 'Selections from McGuffey's Reader' by Burril Phillips, a former Denver musician. The second concert will feature a symphonic poem by Waldo Williamson, a Denver musician, and the Grieg Concerto for piano.

The professional orchestra of the civic group will also present two concerts, featuring Dalies Frantz and Albert Spalding as soloists.

Oberfelder-Slack have enjoyed their finest season since 1929. Every program has been a sell-out, with numerous seats placed on the platform. The remaining artists in the subscription series will be Nino Martini and Jascha Heifetz. As added attractions they will present Trudi Schoop and Her Comic Ballet, Ruth Slenczynski, Mischa Elman, and the Philadelphia Orchestra on their transcontinental tour.

May Music Fete Planned

Especially interest is manifest in the proposed May Music Festival to be sponsored by the Music Week Association. The tentative plans include a performance of 'Elijah' with Richard Bonelli in the title role, assisted by other well known artists and the symphony orchestra, with John C. Kendel conducting, and the first performance in Denver of Beethoven's Ninth Symphony, under the direction of Horace E. Tureman. This program, scheduled for the week of the visit of the Philadelphia Orchestra, will offer us a festival of unusual interest. This is the first attempt of the Music Week Association here to sponsor a program of this magnitude, and it is hoped it will develop into a music festival of high order.

Marian Patterson Campbell, president of the Pro Musica group, announces



Civic Symphony Association and Professional Orchestra Plan Two Concerts Each — Music Week Association to Sponsor City's First Performance of Choral Symphony — Clubs Active

two concerts for the spring season, the artists yet to be determined, and an appearance of the Hanya Halm dancers in June.

Public school participation in the annual music week program will include



Hun

Arthur M. Oberfelder, Manager of the Oberfelder-Slack Series in Denver

a performance of 'The Rose Maiden' by a select chorus of students from senior highs, with John C. Kendel, conductor, and a program of orchestral music under the leadership of Raymon H. Hunt. The usual concert of the Denver Teachers Chorus and Orchestra, will be held in March for the benefit of the teachers' welfare fund.

The Lamont School of Music plans a great many activities for the latter half of the year. These will include three performances of 'The Vagabond King' by the Lamont Opera Club, sponsored by the American Legion. A summer opera festival will be held in Cheeseman Park in which scenes from various

operas will be presented, under the sponsorship of the Denver Post, and there will be numerous appearances of the Lamont singers which will include broadcasting over the National Broadcasting Company chain and other radio appearances.

Mons. Bosetti, director of the Immaculate Conception Cathedral Choir, will present 'Faust' the latter part of April as his annual musical contribution to the operatic life of the city.

The Tuesday Musical Club has planned a program of varied interest for the spring which will include their annual concert, under the direction of Jane Crawford Eller.

Musicians' Society List

A stimulating series of programs is planned by the Denver Musicians' Society which continues under the leadership of Mrs. W. T. Gargan.

E. H. Baxter Rinqest, conductor of the Denver Oratorio Society, plans several appearances of his group during the spring months.

The music schools and private teachers all report an unusually large number of students and will present numerous recitals and ensemble programs during the remainder of the season.

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PHILADELPHIA

(Continued from page 145)

Encouraged by its full houses for a full week of performances in the fall in cooperation with the Philadelphia Orchestra and the Philadelphia Forum, the Ballet Russe, under the direction of Sol Hurok, will return on March 17 and 21 for performances in the Academy.

Chorus Plans

The Mendelssohn Club, Sherwood Johnson, conductor, will appear in conjunction with the Philadelphia Orchestra on Feb. 21-22-25. Fritz Reiner will direct the two exceptionally difficult works, Honegger's 'King David' and Soltan Kodaly's 'Psalmus Hungaricus,' in their initial Philadelphia presentations. The club's own spring concert

Society will give the third annual spring production of Bach's B minor Mass, with members of the Philadelphia Orchestra participating. On Feb. 12 the Society will give a program of choral dances, with the Philadelphia Ballet, Catherine Littlefield, director.

Other choral groups with plans still formulating include the Tioga Choral Society, the Fortnightly Club, the Junger Männerchor, the Quartette Club, the Germantown Choral Society, and the Orpheus Club.

C. P. E. Bach Premiere

The University of Pennsylvania Choral Society, which has, under the direction of Harl McDonald, given sev-



José Iturbi, left, and Werner Janssen, Who Will Be Guest Conductors of the Philadelphia Orchestra

will take place in the Academy on March 23 with a program featuring several little heard Russian numbers, some standard concert numbers and the Brahms 'Schicksalslied' (Song of Fate), with orchestral accompaniment. The Philadelphia Orchestra will participate in the program.

The Choral Society, Henry Gordon Thunder, director, has already given its annual 'Messiah' for the fortieth time and will be heard in a spring program in the Drexel Institute auditorium. The Brahms Chorus, N. Lindsay Norden, conductor, is taking a sabbatical year, but Mr. Norden's Reading Choral

eral notable works out of the musical archives of the past, will give for the first time in America, on May 1, C. P. E. Bach's 'Magnificat' in Irvine Auditorium of the University, following the American premiere of the work in New York on April 16, when also will be given the initial Gotham presentation of the 'Missa De Profundis,' discovered a few years ago in a Spanish monastery. On March 18 the Society will give a program of representative songs. The University Women's Glee Club will give a combined concert with the Bucknell University Men's Glee Club in March and will combine with the U. of P.

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Ella Olden Hartung, President of the Philadelphia Music Club

Men's Glee Club the same month. The latter organization will also be heard in various programs.

The Matinee Musical Club, under its new president, Mrs. Harry Arista Mackey, has prepared an elaborate schedule of events for the second half year. Mrs. Mackey is the wife of the former mayor, under whose administration the city had its only official music bureau, which accomplished notable work, and which was discontinued during the depression. The usual fortnightly programs will be given in the Bellevue-Stratford ballroom, opened on Feb. 4 with Bemberg's setting of Henri Murger's 'La Ballade du Désespère,' with Arthur Fear, baritone from Covent Garden as the artist. The club's string ensemble, Ben Stad, director, and vocal ensemble will be in charge of the Feb. 18 meeting, and the American Society of Ancient Instruments, Ben Stad, director, will be featured on March 3 while the St. Patrick Day meeting, March 17 will appropriately have Agnes Clune Quinlan, herself a native of the Ould Sod, though long resident in Philadelphia, to deliver her lecture recital, Ancient Music of Ireland, with supplementary music by the piano ensemble of twenty-nine players. On March 31 the Juniors and Juveniles, Helen Buchanan Hitner, director, will give their Spring program. Nini Theilade, première danseuse of the Reinhardt 'Midnight Summer Night's Dream' will make her Philadelphia debut on April 18 assisted by Dimitri Romanoff and the vocal ensemble, Nicholas Douty, director. The harp ensemble, Dorothy Johnstone Baseler, director, will contribute to the program, which will be followed by the annual election of officers and directors. The club chorus, Dr. Harry A. Sykes, director, will be in charge of the April 28 meeting which will be followed by a tea-dance and which will have the Franklin and Marshall Glee Club as guest participants. The annual meeting with installation of officers and committees will be held on April 29. Helen Pulaski Innes and Mrs. Benjamin F. Maschal are co-chairmen of the program committee and Mrs. Clara Barnes Abbott and Mrs. William B. Gold, are chairmen of other important groups.

The Philadelphia Music Club's second half year will feature notables among the club membership on special programs devised for exposition of their talents but will also give opportunity to many of the more conspicuously talented younger musicians. Events will be spaced twice a month and held in the Bellevue ballroom or Rose Garden. The piano ensemble will be featured on Feb. 11, and on Feb. 25 a miscellaneous musicale will be given. March 10 will see "An Afternoon of Nordic Drama" and the annual Junior Program will be held on March 24. Ye Olde Countrye Fayre will be the attraction on April 7, with appropriate music and on April 21 the club chorus, Dr. H. Alexander Matthews, director, will be featured, followed by the election of officers and directors. A luncheon in honor of the retiring president, Mrs. Ella Olden Hartung, will be given on May 5. Miss Lena Blanche Jones is the program chairman and her associate is Mrs. Phyllis Gilmore Beattie.

The Music Teachers' Forum, Mrs. Elma Carey Johnson, president, is experiencing a successful season. In addition to the regular monthly meetings and conferences on musico-pedagogic problems, the group has been making visits to the Franklin Institute and other important institutions. For the Feb. 19 meeting the speaker will be Judson Eldridge, pianist and teacher, who will discuss "New Fields of Music." The March 20 meeting will have Elizabeth Gest, pianist and composer, whose topic will be "Music from the Child's Point of View." The annual luncheon will take place on April 1. The annual meeting is set for May 20, when the piano and choral ensembles will be heard and the annual meeting and election will take place.

The Philadelphia Music Teachers Association, Dr. Edward Ellsworth Hipsher, president, and associate editor of *The Etude*, is continuing its monthly forum and conference meetings based on topics of interest and value to the music pedagogue. For the February meeting Nancy Campbell of the music department of Teachers College, Temple University, will speak on 'Keyboard Harmony as Applied to Piano Teaching'

(Continued on page 191)

SEATTLE



Basil Cameron, Conductor of the Seattle Symphony

By DAVID SCHEETZ CRAIG

SEATTLE, Feb. 5.—No music season has been so intensive for the Seattle Symphony, directed by Basil Cameron, as the one just closing. Beginning Oct. 28 and ending Feb. 3, the orchestra has given eight subscription concerts, eight Saturday night concerts, four Sunday

McBride & Anderson
Helen Gorham, Local Manager and Northwestern Representative of NBC and CCC

afternoon concerts, three artists concerts and a number of young people's concerts on Saturday morning. To these are added three national broadcasts ending Feb. 20, sponsored by the Standard Oil Company of California, and a three-week tour through Washington, Idaho, Montana and Utah.

One of the quiet yet persistent forces for music in Seattle is the work of the Seattle Music and Art Foundation, which carries on regular meetings through its many community units. This year its affairs are guided by Mrs. Edgar Ames, newly elected president. The Foundation arranges for scholarships and contributes to many civic art activities.

A full schedule of concerts which have characterized Seattle's most musical season carries over into the spring months. The balance of the Ladies Musical Club course includes Ethel Bartlett and Rae Robertson, pianists, on Feb. 17 and Lotte Lehmann, soprano, March 6. The Associated Women Stu-



Asanel Curtis

Local Symphony Has Season of Unprecedented Activity—Interest Spurred by Music and Arts Institute—Many Choral Clubs Have Crowded Calendar

dents, University of Washington, will present Artur Schnabel on March 14 and Nino Martini on May 6. The Cecilia Schultz course offers Jascha Heifetz on March 2, and Myra Hess on April 7. Pro Musica an-



Cecelia Schultz, Local Manager, Is Offering a Varied Concert Course to Seattle Audiences

nounces Carl Dolmetsch and Suzanne Bloch for Feb. 13. The San Carlo Opera Company will appear in the week of March 16.

Helen Gorham, who manages the Associated Women Students of the University of Washington, is northwestern representative of both the NBC Artists Service and Columbia Concerts, booking artists in Oregon, Washington, Idaho, Montana and British Columbia.

The Spargur String Quartet, which has a record of twenty-one years without change in its personnel, will be heard in three concerts, Feb. 25, March 24 and April 23. John M. Spargur is founder and first violin.

Dates for the spring concerts of our many choral clubs have not yet been announced, except the Philomel Singers and the Apollo Club in a joint concert. R. H. Kendrick, conductor, on April 27; the Orpheum Club of women's voices. Arville Belstad, conductor, on April 28; the Ralston Male Chorus, Owen J. Williams, conductor, on May 5, and the Amphion Society male chorus, Graham Morgan, conductor, on May 6. Other choral groups to be heard are Treble Clef Club, Edwin Fairbourn, conductor; the Junior Amphion Society, Arville Belstad, conductor; the Svea Male Chorus, C. H. Sutherland, conductor; the Norwegian Singing Society, August Werner, conductor; the Nordica Choral Club, Helen Crowe Snelling, conduc-

Fink
Mrs. Edgar Ames, Newly-Elected President of the Music and Art Foundation

tor; and Ariem Male Chorus. Walter Aklin, conductor. Honoring the Amphion Society, which is celebrating its twenty-fifth anniversary this year, eleven choral organizations will join the Amphions in a festival concert on Feb. 26.

Important in Seattle's cultural growth is the installation of a complete radio broadcasting equipment at the Cornish School this spring. Instruction will be offered in all branches of broadcasting. Cornish Players will make a California tour early in spring.

No survey of Seattle's musical life would be complete without some mention of the fine work done in its schools, particularly in the high schools with their a cappella choirs, orchestras, bands, and operetta presentations each spring. The music department of the University of Washington contributes many worthwhile programs during the spring quarter. Seattle's numerous music clubs, other than choral groups, do much to make the city music-conscious.

Seattle Civic Opera, Paul Enghberg, conductor, which has just given a successful performance of Verdi's 'The Masked Ball,' announces two operas for

later in the season, Verdi's 'La Traviata' and Goldmark's 'Queen of Sheba.'

The third annual Seattle Choir Contest, sponsored by Music and Musicians Magazine, is scheduled for February, the judges being Burton L. Kurth and Lauren B. Sykes.

SHIPMAN PLANS EVENTFUL COURSES IN WEST CANADA

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WINNIPEG, Feb. 5.—Frederic Shipman, well known in the West, is presenting an interesting course for Winnipeg music lovers this year, as well as extending his territory from this city, Calgary and Edmonton to Victoria, Vancouver, Saskatoon and Regina next season.

First on his list here was Paul Althouse, assisted by Querita Eybel; then followed José Cansino and Tonia de Aragon in a return dance engagement. John Goss and his London Singers are scheduled for Feb. 19, and Jan Kubelik for March 26.

Important on Mr. Shipman's lists are the Don Cossacks, whom he has engaged widely for his courses in western Canada. Myra Hess is also scheduled to make her first appearances in this territory, apart from Winnipeg, under Mr. Shipman's management. Kayla Mitzl, young violinist, is another attraction.

Mr. Shipman will be remembered as the manager of tours for Nordica, Melba, Eames and Alda.

Harriet Ware Inaugurates Class

After having conducted similar courses in many cities in the United States, Harriet Ware, teacher of voice, began on Jan. 7 a series of Master Classes in Song Appreciation and Interpretation in New York. The classes, six in number, are held on consecutive Tuesdays in the salon of Aeolian Hall. Active members choose each week a song which they perform for criticism by Miss Ware; listening membership is also included in the course. Frances Rittenhouse supplies the piano accompaniments.

MUSIC CLUBS IN OMAHA SPONSOR MANY RECITALS

Frances Nash Heard on Tuesday Music Club Series—Program of Swedish Music Given

OMAHA, Neb., Feb. 5.—Frances Nash, pianist, appeared in recital in her native town here as the second in the series sponsored by The Tuesday Musical Club. Particularly notable was her playing of works by Mozart and Ravel, though her pianism as a whole was thoroughly enjoyable.

The Friends of Music met at the residence of Mrs. Charles Metz on Jan. 15. Olga Sorenson Fuss, pianist, played works by Bach with exceptional artistry. She was assisted by Mrs. Walter K. Wilson, soprano. Eloise Wood Milliken was her accompanist. The Friends of Music also presented Mary Jane France, soprano; James Petersen, violinist, and Mary Baker, cellist, in re-

cital recently. Marie Uhlig Edwards, Henry Cox and Margaret Baker were the accompanists.

Dr. Marta Ekblad, wife of the Swedish vice-consul, arranged a program of Swedish folk music and songs on Jan. 17 at Joslyn Memorial. Corinne Paulson Thorson, pianist; Mrs. Harry Steel, soprano; Mrs. L. H. Spry and Fritz Al Carlson were soloists. The Orpheus male quartet and chorus, with Albert Sand at the organ, was also heard.

Esther Leaf and Martin Bush have been the organ recitalists recently at Joslyn Memorial. Assisting artists have been Wilda Hughes and Virginia Elfrink, pianists. Pearl Shomshor, soprano, accompanied by Elizabeth Savell and the orchestra of the Municipal University, Henry G. Cox, conductor, were also heard in several programs.

E. L. W.

Boston

(Continued on page 147)

March 25 the chorus and orchestra will combine for an evening concert in Jordan Hall. The MacDowell Club also sponsors an auxiliary of younger members who give a concert once a month at the Platt Studio.

The youngest of this trio of clubs is the Music Lovers, founded in 1911 by the composer, Madam Edith Noyes Greene. It now numbers 180 and the membership is not confined to professional musicians. Mrs. Arthur Cone is the club president. Program talent is drawn from the club when possible and as the club will this year celebrate its twenty-fifth anniversary, a commemorative celebration will take place in May. The club sponsors a Junior Division, formed last spring through the efforts of Mrs. Arthur G. Williams and known as The Bach Study Club. One fine concert has already been given by the group and two more will be offered before the season ends.

Musical Guild Busy

From Rosalie Thornton, acting president of the Musical Guild of Boston, comes the information that the Guild now comprises a membership of 165, composed of professional, honorary and lay members. It sponsors scholarships for piano, strings and voice, and from its own ranks furnishes the instructor for the winner of a scholarship. Guild members usually furnish the monthly



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programs but outside artists are occasionally invited to appear.

On Feb. 23 the Flute Players Club will give its eightieth concert. Founded some sixteen years ago as a "get-together" club for flute players, the club has expanded until it now occupies a unique position in the musical life of Boston. It may be credited with having accomplished a tremendous amount of work in acquainting music lovers of this city with chamber music of unusual character and worth. Georges Laurent, first flutist of the Boston Symphony is the untiring musical director. Programs are given once a month in the Hotel Vendome.

Aaron Richmond Active

Aaron Richmond presents an imposing list of bookings for artists, including Jan Smeterlin, pianist, Eleanor Steele and Hall Clovis in soprano and tenor duos, Jesus Maria Sanroma, young Spanish-American pianist, Gladys Swarthout of the "Met," Joseph Hofmann, Harold Bauer, Leonard Shure, Jeno Swislawski, and Artur Schnabel, pianists; the Vienna Choir Boys, and the Boston Sinfonietta, Arthur Fiedler, conductor. Mr. Richmond sponsors Winifred Christie in a recital of music on the double key-board pianoforte, and brings to Boston, after a long absence, Povla Frijsch. In April he will present the Philadelphia Orchestra.

Other Managers

From Esther Snow Carter comes the announcement of many activities in several fields including music. She states that she anticipates a twenty-five per cent increase in her bookings for the coming season. Among her major artists are the Singing Boys of America, the Sittig Trio, the Tapley String Quintette and Caroline Chew, said to be the only Chinese woman dancer in America. Kathryn Ford, who plays the double key-board pianoforte, Michael Strange, playwright-actress, C. Ray Hansen and William Duncan of Philadelphia are also listed. Mrs. Carter's special field is women's clubs and her observation that clubs are once more buying talent comes as encouraging news. For the benefit of program chairmen she plans a series of Saturday morning programs at the Fine Arts Theatre in this city, so that purchasers of talent may see and hear various types of programs amid advantageous surroundings.

Mr. A. H. Handley, under whose local management many famous artists have appeared here in Boston, feels that "when the country at large knows what to expect for the next four years, the world of music will work a little easier." Mr. Handley is at present especially interested in dance groups and sponsors the Boston appearances of the famous Jooss Ballet, the Miriam Winslow Dancers and others.

Mrs. Davis-Chase's Concerts

Mrs. Anita Davis-Chase offers the Boston String Quartet in a series of Jordan Hall concerts, together with Sarita, the new Spanish dancer who is accompanied by Ricardo Romero, pianist, and Antonio Perez, guitarist. Mrs. Chase also presents John Sturgis Codman, baritone, Nancy Loring, contralto, Loudon Greenlees, Scottish baritone and Myra Hess, and was responsible for bringing Helen Taschner Tas, violinist, to Boston after a long absence, in one of the most enjoyable recitals of the season. Bostonians have for several seasons recognized Mrs. Davis-Chase as the energetic and efficient subscription manager for the "Met" when it comes to

Concert Organist Tours Widely

OPENING his season on Sept. 12, dedicating a new organ in Martinsburg, W. Va., Virgil Fox, young American concert organist, has been active in many appearances throughout the country. In October he was

Virgil Fox, Concert Organist, Snapped in Wichita Falls, Tex. Mr. Fox Was Met by Nita Aiken, Regent of the Texas Guild of Organists, on His Arrival for a Recital There Last Month



heard at the Cleveland Museum of Arts and in November played his first recital in his new post as organist of the Brown Memorial Church, Baltimore. He played Christmas programs at St. Marks, Hanover, Pa., as well as at his own church and on Dec. 29 he played at St. Patrick's Cathedral, New York.

His January tour included St. Louis, Fort Worth, San Antonio, Austin,

Wichita Falls and Kilgore, these five in Texas, Princeton, La Salle, and Bloomington, Ill., the last-named at Illinois Wesleyan University, and Minneapolis, with an appearance Feb. 2 at Kewanee, Ill., on Feb. 4 at Knox College, Galesburg, Ill., and Feb. 6, Hamilton, Ont. In the Spring Mr. Fox plans to play in the South and in April at Carnegie Hall, New York.

this city for its annual spring visit which this year will occur the final week of April as in former years.

With the coming of spring will also come a concert by the Boston Civic Orchestra, conducted by Joseph Wagner, and another late season concert will be given by the People's Choral Union under the baton of its new conductor, Keith C. Brown.

Schools Report Good Outlook

Activity among the music schools and conservatories in Boston has increased during the past year and the outlook for the coming year is encouraging. From the Longy School is an interesting announcement that women students may now correlate their work with courses at Radcliffe College, thus leading toward an A.B. degree. The professional department of the school continues its affiliation with the Ecole Normale de Musique, Paris, under the supervision of Yves Chardon, head of the department. Twenty-seven scholarships, full and partial are available in various courses and prospective students will be further interested in the fact that the curriculum has been rearranged so that lecture courses have been entirely eliminated. They are supplanted by a system of study which admits of more individual participation by the students in their elected course of study. Thus a student who is quick to grasp harmony, for instance, may advance as rapidly as he chooses. The school again sponsors the Chardon String Quartet in a series of concerts this season together with the popular "open house" concerts each Tuesday evening, which are free to the public. Faculty concerts, also open to the public, form an integral part of the school activities.

The Boston Conservatory announces the addition of Catherine Carver to the faculty of the piano department. Miss Carver was formerly an instructor at the Institute of Musical Art in New York. The school has granted a full

pianoforte scholarship to John White of the West Indies, and a partial scholarship to Geraldine Fitzgerald of Sweetwater, Tex. Other scholarships have gone to Donna Hitchcock of Bainbridge, N. Y. and Marguerite Brady of Reading, Mass. The February monthly faculty concert will be given by Jacobus Langendoen, cellist and Nicholas Slinimsky, pianist. These events are open to the public without charge.

The New England Conservatory of Music continues to offer some unusually fine orchestral programs conducted by the director, Wallace Goodrich. These concerts are well worth a trip to Jordan Hall and are open to the public without charge. The conservatory again sponsors the Boston String Quartet which is scheduled to give the second concert of its present series in Jordan Hall in February, with Heinrich Gebhard as assisting artist. It is impossible to underestimate the value of these major activities as contributing factors in the musical experience of the community.

Institute of Musical Art to Limit Enrollment

The trustees of the Juilliard School of Music have voted to limit the enrollment at the Institute of Musical Art to 950 students. Additional applicants will be placed on a waiting list. Extension courses have been added to the curriculum for which there are no entrance requirements.

Musicians Club Meets at Hotel Plaza

The Musicians Club of New York held its January meeting at the Hotel Plaza on Jan. 14. The musical program was given by Emma Otero, coloratura soprano, and Ernesto Berumen, pianist. The lighter part of the program was in charge of Leonard Liebling. During the dinner, dance numbers were given by Hilda-Berta. Beryl Blanch was accompanist for Miss Otero and Virginia Duffey for Mme. Hilda-Berta.



C. of C.

By BURNET C. TUTHILL

MEMPHIS, TENN., Feb. 5.—The greater part of the Memphis musical season has already come and gone with the appearance here of the National Symphony, the Don Cossacks, a four performance series by the San Carlo Opera Company, a joint recital by Edith Mason and Charles Hackett



D'Arlene

Martha Angier, Local Manager, Who Brings the St. Louis Symphony to Memphis

and a piano recital by our own Eugenia Buxton who has since made her debut in New York at Town Hall.

The events to come are: the second, in February, of two concerts by the St. Louis Symphony, under Vladimir Golschmann, brought to Memphis this

Memphis

City Is Visited by Nationally Known Artists — Need for Local Orchestra Stressed — College Acquires Music Department

year by Mrs. Martha W. Angier; and two concerts sponsored by the Beethoven Club under the leadership of Mrs. J. W. Hill, who has been its president for many years. The first of these is a recital by Nelson Eddy as the final offering of the Civic Concert Series; the second a piano recital by Wiktor Labunski, the Polish pianist and composer who has returned to his home in Memphis to resume his duties as Director of the Memphis College of Music after a year's sojourn in his native land. The Beethoven Club will also present the Monte Carlo Ballet Russe and continue its series of monthly recitals and lectures for and by the members of the organization.

Plan Huge Band Concert

In connection with Memphis's famous Cotton Carnival in May it is planned to put on a monster band concert in which it is hoped to include 2,500 performers by combining the membership of all the bands arriving from the tri-state territory to take part in the various Carnival parades. This new event on the Carnival program should help to give



Wiktor Labunski Resumes the Directorship of the Memphis College of Music After a Sojourn in Poland

it a more musical slant and also stimulate the visiting bands to their best efforts.

Southwestern College has this season added a department of music under the direction of Burnet C. Tuthill, widely known for his activity as secretary of the National Association of Schools of Music, treasurer of the Society for the Publication of American Music and as a composer. A band, a choir and men's and women's glee clubs have been organized and will take part in college and civic events later in the year. The band, which has already appeared successfully on the football field and on parade, will be included in the events of

the Cotton Carnival. All these organizations will take part in the series of broadcasts to be put on the air over station WMC beginning about April first.

Memphis should have its own symphony orchestra. A city of over 250,000 population, it is located over 300 miles from the nearest orchestral city and visits from traveling orchestras are too few and far between. A small group of citizens are interesting themselves in organizing a civic symphony. It is hoped that their plans may come to an early fruition.

LOUISVILLE HEARS VARIED PROGRAMS

Civic Arts Association Celebrates Twenty-first Birthday with Gala Opera Concert

LOUISVILLE, Feb. 5.—The local concert season opened early in October with a series of five artist's concerts sponsored by J. H. Thuman and the Junior League, another five artist's concerts brought to the city by the Wednesday Morning Musical Club, a series of six concerts by the Cincinnati Symphony, under the local management of the Symphony Concert Association of Louisville, and finally the six offerings of the Louisville Civic Arts Association, embracing orchestral, choral and ballet performances.

All of the major events are being given at the Memorial Auditorium and audiences have been of virtually capacity size. Smaller concerts are being given at the auditorium of the Women's Club, the Scottish Rite Temple and the ballroom of the Brown Hotel.

The schedule after this date comprises Ethel Bartlett and Rae Robertson, Lawrence Tibbett, under the management of the Wednesday Morning Musical Club, the Ballet Russe, under the management of J. H. Thuman, two more concerts by the Cincinnati Symphony under Eugene Goossens and Vladimir Bakaleinikoff, and programs by the Civic Arts Association as it celebrates its twenty-first birthday. In addition to two symphonic concerts by this organization there will be a final gala performance at which time Berlioz's 'Damnation of Faust' will be given.

The two symphonic programs will be conducted by Dr. Bakeleinkoff, while the last one will be under the baton of Joseph Horvath, the regular conductor. The chorus will be rehearsed by Frederic Cowles, while Ruth Page will train the ballet. The soloists will be Marguerite Neekamp-Stein, soprano, Emil Rosen, tenor, and Hubert Kockritz and

Thixton Sprenger, baritones.

In addition to these the music committee of the Women's Club will bring two musical attractions to the city, the Vick Studio Chorus will do a cantata under the direction of Williams Layne Vich, with Melva Husack Vick at the piano. The Liederkrantz will present a Spring concert with George Bach as conductor and John Curry as accompanist. The Louisville Chorus of 100 mixed voices will give their regular Spring recital under the guidance of Frederic Cowles, with Ellen Gardner Buerk at the piano. The Ruth von Beust Little Symphony will present two concerts under Miss von Beust's direction. The orchestra of the University of Louisville will give a final concert with J. A. Wotowa as director, and it is likely that a performance of an operetta, written by local musicians and a local librettist, will be given during the Derby Week Festival in May.

HARVEY PEAKE

EVENTS IN MEMPHIS

Mason and Hackett in Joint Recital—San Carlo Company in Two Operas

MEMPHIS, TENN., Feb. 5.—The week of Jan. 12 was a gala one in Memphis's musical season. It opened with a joint recital by Edith Mason and Charles Hackett, both of the Metropolitan Opera. Miss Mason did her best work in two Strauss songs, and Mr. Hackett in Handel arias.

Two operatic performances were given by Fortune Gallo's San Carlo Opera Company the end of the week. A well-balanced company of singers displayed voices voluminous enough to fill the Municipal Ellis Auditorium seating 6,000, with both sound and enthusiasm. Carlo Peroni conducted and Luigi Raybault was the stage director of 'La Bohème,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Faust' and 'Lohengrin.' The charitable purpose of the series was to benefit the Hospital for Crippled Adults under the patronage of the Memphis Rotary Club. Outstanding in the company were Dimitri Onofrei, tenor; Bianca Saroya, soprano; Mario Valle, baritone, and Harald Kravitt, bass. Miss Saroya sang Elsa in 'Lohengrin' in place of Goeta Ljungberg, who was indisposed. Many other members of the company merited warm applause. The premiere danseuse was Lydia Arlova.

B. C. T.

Hart House Quartet Heard in Toronto

TORONTO, Feb. 5.—The Hart House String Quartet, James Levey, Milton Blackstone, Harry Adaskin and Boris Hambourg, were heard in a concert in the Hart House Theatre on Dec. 14.

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Albert Stoessel, in His Twelfth Year as Conductor of the Worcester Musical Festival

Worcester



Hamilton B. Wood, President of the Festival Association and Trustee of the Auditorium

By JOHN F. KYES

WORCESTER, MASS., Feb. 5.—The year so far has been one of excellent musical events, unevenly patronized. Campaigns have greatly enlarged the audiences for the Civic series and the Worcester Philharmonic, while ticket sales for the Festival and Oratorio society have been maintained only with great effort. Concerts sponsored by out-of-town managers have been few, and the audiences small. Worcester's prodigious appetite for music, whetted by the new auditorium, has for the moment been sated, as far as the crowds are concerned, but the same healthy situation prevails as last year, in the schools, colleges, and at the Art Museum, where sound training in musical subjects goes on apace.

A sub-normal condition still exists as regards the training of solo voices. Most churches have reverted to chorus choirs, and few employ full quartets. Scores of trained, church soloists here can get no paid work. This discourages young talent from seeking training, and has kept many teachers from establishing studios here.

The coming fall should see increased patronage of the Worcester Music Festival, both as regards attendance and gifts. All other fronts of the musical forces will benefit greatly from the improvement in local business conditions during recent months.

The Festival chorus began rehearsals on Jan. 7. The week of music in

October will open with 'Samson and Delilah.' Tuesday's concert will be principally orchestral. The concert for children will be given Wednesday afternoon. Thursday's choral program will include short works of Borodin, Mousorgsky, Liszt, Wagner, Bloch, and Spanish folk songs. The traditional Artists Night on Friday will include a featured soloist, and short works for chorus and orchestra. The opera for Saturday evening will be announced later.

Albert Stoessel begins his twelfth year as conductor. Mrs. J. Vernon Butler has resigned as accompanist (after twenty years of valuable work), in order to have more time for other activities. Mrs. Marion McCaslin, an assistant last year, now takes over the duties of chorus accompanist. The officers of the Worcester County Musical Association are: Hamilton B. Wood, president; Matthew P. Whittall, vice-president; Harrison G. Taylor, treasurer; Bulkley Smith, secretary; Gardner R. Parker, librarian. Walter Howe is business manager and assistant conductor.

The past year's Festival, very successful musically, resulted in a deficit of about \$1,500, to a large extent wiped out by special gifts solicited in December.

'The Messiah' Lately Given

The Worcester Oratorio Society, heard on Dec. 22 in an exceedingly good performance of 'The Messiah,' will not lift its voice again until next December. Meanwhile, grateful recognition is due J. Vernon Butler, conductor, Ruth Nelson Butler, accompanist, and Harry C. Coley, president, all indefatigable workers. Other officers include: Albert H. Inman, Harry G. Stoddard and Matthew P. Whittall, vice-presidents; William H. Beaumont, treasurer; and Charles E. Sargent, secretary.

The Worcester Philharmonic, extensively reorganized this past summer, gave its first concert under Walter Howe on Jan. 9. The second concert will be on March 19, with Alma LaPalme, 'cellist, as soloist. The orchestra has moved its concerts to Mechanics Hall, where a much larger audience than heretofore has been secured through the help of a large auxiliary group of women, headed by Mrs. Marie Webb-Betts. The orchestra was heard with the Oratorio society in 'The Messiah.'

Annual Music Festival Is Nucleus of Worcester Activity — 'Samson and Delilah' to Be Opening Event This Year — Philharmonic Audiences Increase—Local Organizations and Managers Bring Varied Attractions



J. Vernon Butler, Conductor of the Oratorio Society for Thirty-nine Years and Leader of the Union Church Choir

Phenomenal growth was achieved by the Civic Music Association at the close of last season, jumping its membership from 2,500 up to the 3,705 which the Auditorium could handle by means of added seats, and even then maintaining a huge waiting list. There have been heard this season Rachmaninoff, Kreisler, the Moscow Cathedral Choir. Richard Crooks comes on Feb. 14, Elisabeth Rethberg on Feb. 24, and the Boston Symphony on March 26. Heading this alert organization is Rev. Thomas S. Roy. Flora E. Savage is secretary. Other officers are W. Karl Latons, N. Myra Glazier, and Harry C. Coley, vice-presidents; Frederick E. Tucker, treasurer; Arthur J. Dann, chairman of the talent committee.

Museum Has Course

The Worcester Art Museum has placed an enormous amount of good music at the free disposal of interested throngs. The Sunday afternoon recitals have already brought the Musical Art Quartet, the Society of Ancient Instruments, and the Chamber Orchestra of Boston. Programs on Feb. 16 and March 22 will probably bring the Radcliffe Choral Society, Harvard Glee Club, and Jesús María Sanromá, pianist. Nine other Sunday afternoons from Jan. 12 to March 15 are giving in recorded music a cycle of the nine symphonies of Beethoven, and others of his works.

Vincent Morgan lectured twice in January on musical subjects, and will continue on Feb. 26, March 18 and April 22. His Saturday morning study groups, and informal conferences, will fall on Feb. 15, March 7 and 21. T. Hovey Gage is president of the Museum corporation, and Francis Henry Taylor is director of the staff.

The Fine Arts Course at Clark University, arranged by Loring H. Dodd, has brought outstanding dancers, also Barrère, Salzedo, and Britt in joint recital.

Aaron Richmond of Boston brought the Monte Carlo Ballet Russe to the Auditorium on Nov. 4.

To Bring Cleveland Forces

The Y. W. C. A. expects to sponsor a concert by the Cleveland Orchestra at the Auditorium on Feb. 11. Hugh Giles is training the choral class of the Worcester Woman's Club for a spring program.

Arthur J. Dann, director of music in the public schools, will shortly announce the dates, probably early in May, for the two concerts of the Junior Music Festival, to be held in the Auditorium. Each high school will give a concert between now and June in its own hall.

Union Congregational Church choir, a large group directed by J. Vernon Butler, continues to present outstanding sacred choral works. Those already heard have included: selections from Handel's 'Judas Maccabaeus,' 'Saul,' and the Fifth 'Chandos' Anthem, also the complete Bach cantata, 'Sleepers, Wake.' Scheduled before Easter are: Parker's 'Hora Novissima,' Dvorak's 'Te Deum,' the Bach Cantata, 'If Thou but Suff'rest God to Guide Thee,' excerpts from Dvorak's 'Stabat Mater,' and on Passion Sunday, Rossini's 'Stabat Mater.'

About May 1, the Choir Troupe of Union Church will give Gilbert and Sullivan's 'Yeomen of the Guard.' Other Savoy operas have been given by the same group previously. Those in charge are: Mrs. Oscar P. Tabor, dramatic coach; Cornelia Forbes, costumes; Milton H. Crooker, lighting; Mr. and Mrs. J. Vernon Butler, musical directors.

Numerous other church choirs, college groups, and Swedish-American choruses, are maintaining the excellent standards of previous years. The Chancel Choir, and a cappella group directed by A. Leslie Jacobs and Ruth Krebbiel-Jacobs, also the Gothic Singers under Hugh Giles, and the Mendelssohn Singers and Jenny Lind Singers, led by Arvid C. Anderson, have all gone on trips to considerable distances, in search of fame and funds for charities.

TUCSON SYMPHONY HEARD

Gives Second Concert of Season Led by New Conductor, Henry Johnson

TUCSON, ARIZ., Feb. 5.—The Tucson Symphony, Henry Johnson, Jr., conductor, gave its second concert of the season on Dec. 8. Mr. Johnson, who is head of the violin department at the University of Arizona, assumed the conductorship this fall upon the death of Joseph O. DeLuca, former leader. The enthusiasm which the orchestra's performance called forth gave evidence of the listeners' immediate acceptance of Mr. Johnson both as a conductor and as a musician. Oscar Colcaire, former Chicago Civic Opera tenor, now a faculty member of the University of Arizona School of Music, sang 'In Fernem Land' from 'Lohengrin.'

The remainder of the program included Mendelssohn's Overture to 'Athalia,' the Andante from Hanson's 'Nordic' Symphony, Schubert's Ballet Suite from 'Rosamunde,' Granados's Intermezzo from 'Goyescas' and Massenet's 'Phèdre' Overture.

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DETROIT

(Continued from page 151)

was assigned to the Wayne University Orchestra under the direction of James Gibb. March 17, Mrs. Tilton will direct the "recapitulation" and on March 24, the written review for those seeking university credit.

The Detroit Civic Opera with members of the Detroit Symphony again in the pit, has planned important events for its eighth annual season in May. Chief among the plans is the world premiere in English of Rocca's 'The Dybbuk,' ('The Demon') under the direction of Franco Ghione, of La Scala, who conducted the first performance of the opera anywhere in 1934 at Milan.

Following two performances in Detroit, 'The Dybbuk' will be taken on the



Charles Frederic Morse, President of the Detroit Pro Musica and Conductor of the Madrigal and Orpheus Clubs



Thaddeus Wronski, Founder and Executive Director of the Detroit Civic Opera



Detroit Free Press

Mrs. Frank W. Coolidge, President of the Tuesday Musicales and Secretary of the Detroit Pro Musica

road. Showings are scheduled for New York, Chicago, Philadelphia, Washington, Pittsburgh and Cleveland. The details are being worked out by Mr. Wronski, with the assistance of Murray G. Paterson, manager of the Detroit Symphony.

'Prince Igor,' with George Dubrovsky in the title role, and George Fuerst conducting, will be the second of the three operas in the local season. The third opera has yet to be selected.

Five Recitals Announced

The Detroit Concert Society, Isobel J. Hurst, manager, has announced a series of five recitals by eminent pianists, each to play compositions of different composers. The concerts will take place in Orchestra Hall.

The artists, dates and composers of the series are: Poldi Mildner, Feb. 3, Bach, Schumann and Brahms; Josef Lhevinne, Feb. 19, all-Chopin program; Artur Schnabel, March 2, all-Beethoven sonata program; Albert Hirsh, March 20, Mozart, Scriabin and Debussy; Mischa Levitzki, April 6, Scarlatti, Schubert and Liszt.

The concert society also has the following artists yet to be presented on its course of six concerts, Nino Martini, tenor, March 4, and Kirsten Flagstad, soprano, April 28. The Jooss Ballet was scheduled for Feb. 1. Lily Pons will appear under the same auspices March 23. These concerts all are to be given in Orchestra Hall.

Besides Josef Hofmann, who was scheduled to appear on Jan. 27, artists to be presented under auspices of the Masonic Auditorium Concerts are Nelson Eddy, baritone, Feb. 17; the Trudi Schoop Ballet, March 2; and Grace Moore, April 2. Robert Hamilton manages this course.

The Pro Musica of Detroit, Charles Frederic Morse, president, will present the Detroit Woodwind Ensemble and Edward Bredshall, pianist, in the Detroit Institute of Arts, Feb. 7. The third and last program under Pro Musica auspices will be that of Jesus Sanroma, pianist, April 17.

The Tuesday Musicales of Detroit, of which Mrs. Frank W. Coolidge is the new president, will present the Kolisch String Quartet in recital Feb. 26 at the Art Institute.

The Orpheus Club of Detroit will give its second concert of the season in April in Orchestra Hall. Mr. Morse is conductor of the chorus.

Summed up, there is still a great deal of good music that Detroit will hear before the winter ends. The season has been one of the best in a decade.

'Samson' Heard at New York Church

Handel's oratorio 'Samson' was sung on Jan. 26 at the First Presbyterian Church, with Rose Dirmann, soprano, William Hain, tenor, and Raoul Nadeau, baritone, as soloists. Dr. William C. Carl conducted.

KANSAS UNIVERSITY REVEALS UNUSUAL MUSICAL CONSCIOUSNESS

Famous Artists Listed in University Concert Course—Local Recitalists Active—Student Wins Foreign Award

LAWRENCE, KAN., Feb. 5.—The state of Kansas has a number of towns, population ranging from five to ten thousand people, that can boast of musical activity comparable to cities two and three times their size. Outstanding among these is Lawrence, the home of University of Kansas, with Donald M. Swarthout, dean of the School of Fine Arts, at the musical helm. The University Concert Course, exceptionally well balanced this season, includes concerts by Fritz Kreisler, Ignaz Friedman, Roland Hays, and dances by Trudi Schoop and Her Comic Ballet. The Vienna Choir Boys and the Kansas City Philharmonic.

Other activities included Charles Wakefield Cadman and a vocal quartet, featuring compositions of Mr. Cadman; Mrs. Edward MacDowell, in a lecture recital; and a piano recital by Evelyn Swarthout, daughter of Dean and Mrs. Swarthout. Miss Swarthout has been heard in Oklahoma, Illinois, Iowa and more recently in Philadelphia during the convention of the Music Teachers' National Convention. Jan Chiapusso, a recent addition to the piano faculty, was heard in recital as was Joseph W. Wilkins, tenor, a more recent addition to the voice department. Mr. Wilkins directs the University Glee Club. Raymond Stuhl, who joined faculty this year, teaches 'cello, string ensemble, sight singing and ear training. Mr. Stuhl, Karl Kuersteiner, violinist, Irene Peabody, mezzo-soprano, Waldemar Geltch, violinist, Meribah Moore, soprano and Allie Merle Conger, pianist, will give recitals through the season.



Donald M. Swarthout, Dean of the University of Kansas School of Fine Arts and Manager of the University Concert Course

Karl Kuersteiner, conductor of the University Symphony of seventy musicians, won a conducting scholarship at Salzburg, Austria, this summer. The Westminster A Cappella Choir of sixty-three university students will be heard in a number of concerts in the spring, under the leadership of Dean Swarthout. Both Men's and Women's Glee Clubs will make similar tours. Russell Wiley continues his leadership of the University Band. A six weeks' band and orchestral training camp will be inaugurated at the University during July and August. This event will bring renowned band and orchestral leaders to the campus.

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RICHMOND



C. of C.—Dementi

By MATE B. BRANCH

RICHMOND, VA., Feb. 5.—Music lovers here are fortunate in having, for this city, an unusually full season ahead of them. For the last several years we have had to depend almost entirely upon the Musicians Club for our entertainment after the Christmas holidays. This year, however, we have several additional sources from which to draw.

The Richmond Symphony, conducted by Wheeler Beckett, is abandoning this year its usual practice of giving six concerts on consecutive Mondays, and is spreading them over a period of five months. Consequently we are still looking forward to three concerts during February and March. Each of these is followed by afternoon junior concerts which, with the cooperation of the Richmond Public Schools, are well attended. It is an impressive sight for the few adults present to see 4,500 children enter the concert hall, eager for the musical treat which awaits them.

The Celebrity Concerts, for the bene-



Wheeler Beckett, Conductor of the Richmond Symphony

fit of the Crippled Children's Hospital, and under the management of T. Michaux Moody, have added much substance to our musical season. Richmond is indebted to this series for two outstanding events: the National Sym-

phony under Hans Kindler, with Myra Hess as soloist, on the day of writing; and Sylvia Lent, violinist, on March 10.

Last, but not least, we look forward to the remaining concerts of the Musicians Club, which will give an all-Bach recital on Feb. 25, a Seventeenth Century program on April 28, and a group of modern compositions on May 26.

The remaining Artists Concerts will be given by Olga Samaroff on Feb. 11, and by the Paris Instrumental Quintet on March 3.

Washington

(Continued from page 162)

is giving eight recitals for the price of the usual seven. She has sought to have the "golden voiced" artists as the major part of the programs and the season opened with a recital by Kirsten Flagstad assisted by Roman Totenberg. Three other concerts have already been given in which Helen Jepson, Richard Crooks, Ernest Schelling, the Musical Art Quartet, Kathryn Meisle, Emanuel Feuermann, Robert and Gaby Casadesu were heard. On Feb. 5 the artists were Charles Kullmann and Grete Stueckgold, on Feb. 12, Lotte Lehmann and Emanuel List. The final concert on Feb. 19 brings Rosa Ponselle and the Italian violinist, Orlando Barera. The Wednesday Morning Musicales will be continued next season on the same plan as this year.

Concerts Intimes, Elena de Sayn, director, is a new course added this year to the schedule of concerts in Washington. Concerts Intimes aims to present celebrated artists in intimate surroundings. This season the concerts have been held in the ballroom of the Shoreham Hotel. The first artist to be presented was Jan Kubelik, who with his son Rafael as accompanist appeared in recital on Dec. 3. The second artist was Egon Petri on Jan. 21 and the last artist was Andres Segovia on Feb. 4. Mr. Segovia played for the first time in Washington last season under the same auspices. A series of "Young Artists" concerts will be given by this management later in the Spring when several

debuts will be arranged for this city. The concerts sponsored by Miss de Sayn have been under the patronage of several Ambassadors and other prominent individuals.

Dance recitals have been given by La Argentina, and the Jooss Ballet, under the management of Dorothy Dorsey. The Monte Carlo Ballet Russe and Trudi Schoop were brought here by William A. Albaugh of Baltimore, who will also present Ted Shawn and his Dancers on March 20.

The Washington String Quartet, composed of Milton Schwartz and Paul Brightenburg, violinists, George Wargo, violist, and Howard Mitchell, 'cellist, is giving a series of four concerts in private homes this winter while the Washington Chamber Music Society has a like series at the Phillips Memorial Gallery. On Jan. 10 the Stradivarius Quartet of New York played at the Library of Congress on the four Stradivarius instruments which were recently donated to the Library by Mrs. Matthew John Wittall. The concert was sponsored by Mrs. Wittall and featured a composition by Alfred Pochon, 'Ballade,' dedicated to Mrs. Wittall and given a first public hearing on that date. The assisting artists on the program were Louis Krasner and Beryl Rubenstein. Five concerts by the Roth Quartet began on Jan. 25 in the auditorium of the Library of Congress.

Among outstanding local events was the celebration of the fiftieth anniversary of the Friday Morning Music Club which was organized in 1886 and has continued to meet weekly since that time. The present president, Mrs. Eugene Byrnes, has held that office for the past sixteen years. The program at the anniversary concert was given by Minna Niemann, pianist, and Charles Trowbridge Tittmann, bass. A talk on the work of the Club was given by the president.

Lincoln Symphony in Second Concert

LINCOLN, NEB., Feb. 5.—The Lincoln Symphony, Leo Kucinski, conductor, gave the second concert of its ninth season on Jan. 20 at Liberty Theatre, playing Brahms's 'Academic Festival' Overture, Saint-Saëns's 'Carnival of the Animals,' Carl Busch's 'Omaha Indian Love Song' for string orchestra, and Wagner's Overture to 'Rienzi.' Tchaikovsky's Fifth Symphony was the principal work of the program.

Dubinsky and Robinor in Sonata Recital

PHILADELPHIA, Feb. 5.—A sonata recital for 'cello and piano was given by Vladimir Dubinsky, 'cellist, and Jennie Robinor, pianist, at the Settlement Music School on Dec. 19. The artists were warmly received in a program that included Handel's Sonata in G Minor, Beethoven's Sonata in A, Op. 69, No. 3, and Rachmaninoff's Sonata in G Minor, Op. 19.

Cleveland

(Continued from page 150)

students of Western Reserve University on April 19. The second Wednesday in each month through the season Melville Smith plays an organ recital in the garden court. On March 18 there will be a vocal and instrumental program, using the newly developed portable organ.

Emily McCallip, director of the Cleveland Music School Settlement, lists student programs in the violin, piano and vocal departments. Mr. Eisenberger heads the piano department, Felix Eyle, violin, and Alice Shaw Duggan, voice. The senior orchestra is merged with the orchestra of Western Reserve University, under F. Karl Grossman. Programs by students will be given through the remainder of the school year at Goodrich House, Alta House, the Salvation Army, the Phillis Wheatley Association, the Cleveland Museum of Art and Lorain, Ohio.

The Cleveland String Quartet, Josef Fuchs, violin, Carlton Cooley, viola, Rudolph Ringwall, violin, Victor de Gomez, 'cello, will play for students of the School of Education, March 4, in the small auditorium at Severance Hall.

Faculty artist recitals, undergraduate and graduate recitals, and lectures fill the calendar of the Cleveland Institute of Music for the remainder of the year.

Edward Buck, 'cellist, appears on Feb. 11 in a faculty recital. Following Mr. Buck on Mar. 3 will be Carlton Cooley, first viola of the Cleveland Orchestra and head of the viola department; Victor de Gomez, first 'cellist and head of the 'cello department, March 17; Denoe Leedy of the piano faculty, April 7; the two-piano team, Beryl Rubinstein, director of the Institute, and Arthur Loesser, associate head of the piano department, April 21; and Josef Fuchs, concertmaster of the Cleveland Orchestra and head of the violin department, May 5. Herbert Elwell will conduct the Institute Orchestra in a final program late in the season.

Charles Haubiel Active as Pianist and Composer

Charles Haubiel, pianist and composer, gave a lecture-recital 'The Path of Music,' at the home of Mrs. John W. Alexander, New York, on Jan. 27. He was also heard in the Composer's Forum-Laboratory series on Jan. 29, when he was assisted by Clara Lang, soprano; Helen Norfleet, pianist; Walter Eisenberg, violinist, and Charles Crane, 'cellist, in the work 'Vox Cathedralis' for two pianos, duoforms for piano trio, songs, and piano solos. On Jan. 31 he assisted Frances Blaisdell, flutist, in a recital at the home of Mrs. Alexander, for which Mr. Haubiel had written a work for flute and piano.

EMANUEL LIST

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Philadelphia

(Continued from page 184)

ing,' with illustrative demonstrations by pupils. The March meeting will feature a discussion of 'Better Co-ordination of the Work of our Public Schools and Private Teachers,' with a round table by leading representatives of both branches of teaching. The April meeting will be devoted to the annual business assembly, election of officers and a social reunion. During Dr. Hipsher's three years tenure as executive, the membership has been more than doubled and now is bordering on the five hundred mark.

The Curtis Institute of Music, Mrs. Mary Louise Curtis Bok, president, and Josef Hofmann, director, has been busy with its own concerts by faculty members and graduating students in Casimir Hall of the Institute, with concert courses by talented artist-pupils in local clubs and nearby educational institutions and in varied weekly broadcasts. In addition to the postponed faculty artist recital of Lea Luboshutz, violinist, on account of the illness of her accompanist and son, Boris Goldovsky, there remain on the schedule as tentatively dated, the harp recital of Isabel Ibach on Feb. 27, the 'cello recital of Victor Gottlieb, this year selected by Mr. Stokowski for the Philadelphia Orchestra vacancy, on March 27, and the faculty artist recital of Efrem Zimbalist, violinist. The concert course will include performances at the University of Delaware, Newark, and Western Maryland College, Westminster.

Chamber Music Activities

The Philadelphia Chamber String Simfonietta, Fabien Sevitzyk, founder and conductor, will conclude its tenth and one of its most successful seasons on March 25 in the Bellevue ballroom with the following program: Roussel, Suite for String Orchestra, Scriabin, Two Preludes of Bach, a group of Russian folk songs and Bossi's Intermezzi 'Gordoniani,' the latter to be danced by the newly named Philadelphia (formerly Littlefield) Ballet, Catherine Littlefield, director.

The Curtis Quartet, consisting of Jascha Brodsky and Charles Jaffe, violins, Max Aronoff, viola, and Orlando Cole, 'cello, has two left of its series of four afternoon programs which are being given at the cozy playhouse of Plays and Players. On March 9 they will perform the Beethoven Op. 18, No. 4, the John Alden Carpenter Quartet and the Brahms piano quintet, with Edith Evans Braun, as pianist. On March 23, the program will include the Mozart D Major Quartet, the Hugo Wolf Serenade and the Schubert 'Death and the Maiden' Quartet. They are also touring the South, New England and New York State.

The String Art Quartet has a very protracted schedule. In town there remain three subscription concerts in the Ethical Culture Auditorium, on Feb. 19, March 18 and April 21, at which novelties by Von Webern, Maskovsky and Schönberg, as well as standard repertory works, will be played. Three programs will be repeated in private homes for special groups and a special recital with a dancer will be given in April. The String Art will also continue its series of seven programs by Philadelphia composers, the four subjects remaining being Leo Ornstein on Feb. 4, Boris Koutzen on March 3, Samuel L. Laciari on April 5 and George

Boyle on May 4. The String Art group, which also has more than a score of concerts booked for New York and other places, consists of Leon Zawisza and Arthur Cohn, violins; Gabriel Braverman, viola, and Maurice Stad, 'cello.

The Pierre Degeyter Music Club which has been exceedingly active during its brief existence with informal Sunday evening musicales as well as more formal events, will sponsor two programs by the String Art players on the second Sundays of February and March, at which will be played works, mainly new here, by Hindemith, Dohnányi, Diamond, Bloch, Schulhoff, von Webern and other modern composers.

The Society for Contemporary Music so far has planned a concert to be played by the Curtis Quartet, later in February. The Alban Berg Quartet, Op. 3, will be a featured composition. The American Society of Ancient Instruments, Ben Stad, conductor and founder, will give a spring program for the Matinee Musical Club. The Art Alliance, which has a new music chairman in Mrs. D. Hendrik Ezerman, has been giving one important event each month at the Rittenhouse Square Clubhouse. The Feb. 24 event, however, will be transferred to the bigger Barclay ballroom as it will present two of the Schubert Memorial and National Federation of Music Club award winners of 1935. These are Rosalie Tureck, pianist, and Margaret Harshaw, contralto. The former will play works by Bach, Chopin, Ravel and a group of modern Spanish compositions. The latter will sing Lieder and modern English and French songs. In March, Agnes Clune Quinlan will deliver her lecture recital, 'Ancient Music of Ireland,' under the auspices of the committee, which consists in addition to Mrs. Ezerman, of Susanna Dercum, Arthur Hice, Edna Phillips and William Schmidt, the last two members of the Philadelphia Orchestra.

Many Music Lectures

Miss Quinlan is giving her usual series of weekly Philadelphia Orchestra talks, in the Bellevue Stratford. Frances McCollin, composer, is likewise continuing her series of similar talks, established many years ago, and this year again given in the Bellevue. She also covers the operas and Simfonietta programs. Guy Marriner, the Antipodean pianist who has been in Philadelphia for a couple of seasons, has been appointed associate director, in charge of music, at the new and monumental Franklin Institute, and on the second and fourth Sunday afternoons of each month is presenting a series of lecture recitals, covering various phases historical and esthetic, with piano illustrations.

William E. Smith, musical lecturer and critic, is giving on alternate Sundays in the Zeckwer-Hahn Auditorium, a series of musical talks, 'An Historical Survey of Western Music,' with a full length musical program covering the talks, and including vocal, piano, violin, and chamber music illustrations. Both these series are open to the public.

Leo Ornstein and his colleagues are giving through the Spring, at the Art Alliance, a series of community singing classes for the study of Bach cantatas and other works.

A chamber music concert was given at the Cecilia Music School of the Madonna House Settlement, New York, on Jan. 26, by Doris Madden, piano, and Mischa Elzon, violin.

Kalamazoo Symphony Under Felber Has Record Subscription Season

KALAMAZOO, Feb. 5.—Off to a singularly auspicious start this year, the Kalamazoo Symphony under the baton of Herman Felber, Jr., and the business leadership of Mrs. H. M.



Herman J. Felber, Jr., Conductor of the Kalamazoo Symphony

Snow appears to be entering the most successful season of its more than twenty-five years of life. Already the three concerts of the season have set new records, both in attendance and in interest in the community.

Mr. Felber, in his second year as conductor, has brought the orchestra along rapidly, and it is now playing in a notably finished manner. His ability as a conductor and his facility for balancing and strengthening choirs, is producing remarkable results. With Harry Weisbach again in the first choir, Alexander Schuster as first 'cellist, and Alfred Barthels as first oboe, as well as other veterans, the orchestra is exceptionally well equipped. Vincent Faneli is also back as harp soloist.

Perhaps the most encouraging feature of the opening portion of the season was the fact that the year started with the largest initial subscription the orchestra has known since pre-depression days. Incidentally, the fact that the orchestra came through the depression years without missing a season and without a tremendous load of debt is indicative of the high esteem in which it is held in Kalamazoo, as well as a tribute to the business ability of Mrs. Snow.

Women's Committee Active

In the pre-season campaign last fall, the Women's Committee, a group concerned with furthering the orchestra's interests, succeeded in obtaining from sales of season tickets, sustaining memberships and advertising and from guarantors, nearly \$7,000 of an \$11,000 season's budget.

Two soloists have appeared thus far in the season: Mr. Schuster and Reinhold Schmidt, Chicago baritone, both of whom were most cordially received. Eric DeLamar, associate conductor of the Chicago Symphony, will be guest conductor for the Feb. 9 concert, when Mr. Felber will be soloist. The March 8 concert is to feature a composition of A. Walter Kramer.

A keen interest in developing local

talent has marked the orchestra and its patrons in Kalamazoo for years. In this endeavor it has presented local talent when possible, and along this line, Harry Ray, sixteen-year-old pianist of Kalamazoo, appeared in the concert of Jan. 12, playing Mendelssohn's 'Capriccio Brillante' with orchestral accompaniment.

The Kalamazoo Symphony has been built up from a small beginning with local talent, both men and women, with imported players only in positions impossible or impractical to fill from local ranks. In many instances players of ability, thrown out of their regular positions by the vagaries of circumstances, have been found permanent employment in Kalamazoo and have joined the orchestra as regular members. In other instances, as in the case of Messrs. Felber, Bartels and Weisbach, the players have been obtained from available ranks in musical centres. In the main, however, the orchestra is made up of amateurs, and is properly considered a home-talent organization.

Its support is drawn from the public, with but little of donated funds. The fact that it has come through the depression with all bills paid, and ready and strong to embark on a seven-concert season gives an inkling of the favor it finds with Kalamazoo concert fans. An average of 1,000 persons heard the seven concerts last year, and indications are that the average this year will be even higher.



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C. of C.

By ROSEWITHA C. SMITH

COLUMBUS, O., Feb. 5.—The Women's Music Club held its annual election of officers on Jan. 21 and the following were chosen: Mrs. Henry C. Lord, president; Mrs. Ralph W. Drake, Vera Watson Downing, Mrs. Freeman T. Eagleson, vice-presidents; Mrs. Lee Boda, treasurer, and Gertrude Schneider, secretary. New trustees are Char-



Herman Amend, a Manager of Civic Concerts in Columbus

lotte Gaines and Mrs. Edward E. Smith.

The Minneapolis Symphony will present two programs in Memorial Hall on Feb. 8 for the Women's Music Club. Eugene Ormandy, will conduct. The Ballet Jooss includes this city in its tour, coming on this same series four days after the Minneapolis Symphony. Later concerts are: Artur Schnabel on March 10, and Nathan Milstein on April 14. Previous concerts were presented by Kirsten Flagstad, Richard Crooks, Rose Bampton and Gregor Piatigorsky.

Four matinee concerts were given this season by active members of the Women's Music Club in the Gallery of Fine Arts with Mrs. Edward W. Harrington as chairman. Five organ recitals were given under the auspices of Dorothy MacFadon. Dr. Royal D. Hughes, of the department of music at Ohio State University, was chief speaker at the study sections, of which Edith Pedrick is chairman. Twenty-two broadcasts from WOSU were planned by Dorothy Humphreys. Thirty-five concerts are being given in various schools, hospitals and institutions again under the chairmanship of Mrs. Free-

COLUMBUS

Women's Music Club An Active Factor in Sponsoring Appearances of Minneapolis Symphony and Recitalists—Symphony Club, Capital University and Civic Events Well Attended

man T. Eagleson. Four settlement music schools are in charge of Martha Luckhaupt. Mabel

Dunn Hopkins is again conductor of the string choir of seventeen members, which has had a number of out-of-town engagements. Ellis Snyder conducts

Pugh Alcorn, executive secretary. Plans for next season, the club's thirteenth year, are not yet definite.

Capital University's concert series has outdone all others this year by selling out Mees Hall twice over for each concert on the list, and by selling out Columbus Auditorium, seating 5,000, weeks ahead of the Nelson Eddy concert. The series included two lecturers and a college performance of 'The Student Prince,' and the following musical attractions: Dalies Frantz, Nelson Eddy, Igor Stravinsky and Samuel Dushkin, and the St. Olaf Choir. Dates for the last two are still indefinite. Chapel Choir, Ellis Snyder, conductor, leaves in



Kazdian

Mrs. Henry C. Lord, President of the Women's Music Club



Mrs. Frederick A. Miller, President of the Symphony Club

the Choral Society which has given monthly broadcasts, and will be heard in recital in the late spring.

The Symphony Club of Central Ohio curtailed its series again this season and emerged with artistic success and without a deficit. Two orchestras only were presented in their all-Ohio series, the Cincinnati Symphony under Eugene Goossens, and the Cleveland Orchestra under Artur Rodzinski. Mrs. Frederick Miller is again president and Helene

March for a tour of several weeks, and on its return will again be heard in Bach's B Minor Mass. Frederick Mayer is dean of the conservatory and Harm Harms, business manager in charge of the concert series.

The Civic Concerts are again flourishing under the management of William E. Hast and Herman Amend. An extra concert has just been announced for Feb. 27 of the Vienna Choir Boys, under this management. For the regular series Memorial Hall has been filled to near-capacity. Coming concerts are the Monte Carlo Ballet Russe on Feb. 19; Emanuel Feuermann and Mischa Levitzki on March 2; and Martinelli in April. Earlier events presented Kreisler, Edith Lorand and her Hungarian Orchestra, the Moscow Cathedral Choir and Gladys Swarthout.

The Haydn String Quartet is to play two more concerts in its Chamber Music Series in the Gallery of Fine Arts. On Feb. 5 Walter Lynas, flutist, will assist, and Harriet Lattin of the Lattin String Quartet will be assisting violist on April 8. Members are Vera Watson Downing, Norma Hopkins Putnam, Ruth McConnell Steinhauer, and Alice Rohe Carothers. They are under the management of Bomars.

TOLEDO

By HELEN M. CUTLER

TOLEDO, Feb. 5.—The ambition of Blake-More Godwin, director, and Mary Van Doren, head of music at the Art Museum, to make Toledo one of the leading musical cities in the country, is well on the road to realization. When the music education classes started in 1931 the attendance for adults reached 1,802, for children 5,242. This season 7,094 adults have attended and 11,450 children—a grand total of 18,544. The original two classes have been split into six.

The Museum Concert series, which continues to attract capacity audiences to the Peristyle, includes the Cleveland Orchestra, Arthur Loesser, Beryl Rubinstein, Edith Lorand's Hungarian Orchestra, and the St. Louis and Boston Symphonies. The Minneapolis Symphony returns Feb. 10-11 for three performances, at the first of which Mary Van Doren, pianist, will be soloist in the Beethoven Fourth Concerto. The second will be a children's matinee, tickets for which will be distributed free of charge in the schools. Mr. Ormandy will delight his young listeners with such dances as the 'Golliwog's Cake-Walk,' the 'Dagger Dance' from 'Natomia,' minuets of George Washington's time, the Jig from 'Henry VIII' and Glière's 'Dance of the Russian Soldiers.' He will also conduct a "pop" concert on Feb. 11.

The Monte Carlo Ballet will be featured Feb. 26 in the 'Three Cornered Hat' and 'Schéhérazade.' Nathan Milstein is to give a violin recital on March 11 and Myra Hess, whose January recital was cancelled by illness, will be heard probably on March 18.

Miss Van Doren is assisted this year by Miriam Butler and Kathryn Clapp. Alice Fellows again conducts her special class in creative music, in which the children make their own instruments. The attendance of this class has totaled 1,239 this season.

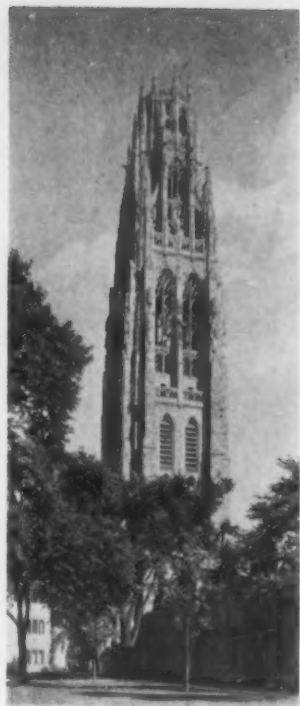
Four concerts have been planned in connection with the adult music appre-



Mary Van Doren, Head of Music at the Art Museum

ciation courses, including the Little Symphony of the University of Michigan, Thor Johnson conducting; a sonata recital by Miss Doren and Georges Miquelle, first 'cellist of the Detroit Symphony in March; a lecture-recital on modern music by Ethel Glenn Hier in April, and Miss Van Doren's annual piano recital on May 13.

The free Sunday afternoon concerts in the Peristyle continue to attract Toledo music lovers. The finest local musical organizations and individual artists are heard. The schedule from now until the close of the season includes the Madrigal Club, Herbert S. Boynton, conductor, on Feb. 9; Marana Baker, pianist, and Paul Bishop, violinist, on Feb. 16; Esther West, pianist, and Arthur Denny, tenor, on Feb. 23; St. Paul's Choir, William Engelke, director, on March 1; Kathryn Clapp, pianist, and La Von Carey Greiner, contralto, on March 8; the Eurydice Club, Zella B. Sand, conductor, on March 15; Patricia Souren, violinist, with Esther Hungerford and Charlotte Engelke, duo-pianists, on March 22; Selected High School Orchestra, on March 29; Elementary Schools Orchestra, on April 19, and the Toledo Choral Society, Mary Willing Megley, conductor, on April 26.



A Glimpse of Yale

By MILES KASTENDIECK

NEW HAVEN, Feb. 5.—One event perhaps more than any other has caught the imagination of the New Haven public this season—Charles Kullman's debut and subsequent appear-



Hugo Kortschak, Conductor of the Civic Orchestra, Concertmaster of the Symphony

ances at the Metropolitan Opera. A delegation of over one thousand of his townspeople attended his debut in 'Faust' on Dec. 19. Since then they have closely followed his singing in each new role and have found the seventy-five miles between New Haven and New York a shorter distance than formerly.

The New Haven Symphony, in its forty-second season, has undertaken an interesting experiment, the outcome of which is causing considerable speculation. In order to increase its usefulness to the community, the orchestra has supplemented its regular symphony series of four concerts on Monday evenings with three concerts for children on Saturday afternoons. The plan is an outgrowth of the children's concerts sponsored three years ago and successfully run by the Little Theatre Guild of New Haven. Now as a regular part of the orchestra's season schedule, these children's concerts will be given in Woolsey Hall with full orchestra. They will

NEW HAVEN

Children's Programs Inaugurated by Symphony—Woolsey Hall Concerts Continue Notable Series—Civic Orchestra Draws Large Audiences



David Stanley Smith, Dean of the Yale School of Music and Conductor of the New Haven Symphony

be directed by Harry Berman, who as conductor of children's orchestras for several years has achieved an enviable reputation among the younger generation.

Mr. Berman will also act as lecturer at these concerts, having chosen as his subjects: Orchestral Instruments, Program Music, and Rhythm and Tempo. The first concert, on Jan. 18 was a popular success, while the remaining programs on Feb. 15, and March 14 are expected to be even more successful.

Two of the regular programs remain to be given under the direction of David Stanley Smith on Feb. 17 and March 16. Jacques Gordon will be the soloist in the February concert, playing among other works Dean Smith's 'Rondo Appassionato' for violin and orchestra in its first performance.

Notable Series at Woolsey Hall

The Woolsey Hall Concert Series in its seventh year under the management of Daggett M. Lee, is enjoying its most brilliant season. Having already heard Jascha Heifetz, the Boston Symphony, Kirsten Flagstad, and John Charles Thomas, New Haven has yet to listen to an all-Beethoven sonata program by Artur Schnabel, who will make his only Connecticut appearance on Feb. 10 and the second program of the Boston Symphony will play again under Dr. Koussevitsky with Myra Hess as soloist. This year, Miss Hess will not give her annual Sprague Hall recital.

Having survived a period of uncertainty and change, the New Haven Civic Orchestra, under the management of Meyer Sokoloff, began its fifth season under the most encouraging auspices, with Hugo Kortschak as conductor. The purpose of the organization is to give the community programs of high grade music of a type readily under-



Daggett M. Lee is Manager of the Woolsey Hall Concert Series, Now in Its Seventh Year

stood and appreciated by a large public, offering opportunities to local soloists, and charging a nominal admission. It is chiefly handicapped by the fact that it is forced to play in high school auditoriums. Two concerts remain in the series of five—those of March 1 and April 19. Mr. Kortschak's influence over these musicians has made them into a very creditable orchestra, while attendance increases at each concert.

The series of four ensemble concerts given annually by the Faculty of the Yale School of Music gives music lovers not only standard chamber music but also the opportunity to hear some unusual works calling for a varied combination of instruments. In the first concert of Jan. 14, the Brahms Sonata in F for clarinet and piano was given. On Feb. 4, David Stanley Smith's Quartet for Strings was a prominent part of the program. On Feb. 25 will be heard among other works Virgil Thomson's 'Stabat Mater,' while a Martinu trio is listed for March 17.

Among those who take part in these affairs, looked upon as the most interesting musically in the whole season, are: Grace Donovan, soprano; Rosalind and Bruce Simonds, Ellsworth Grumman, and Arthur Hague, pianists; Hugo Kortschak and Max Berman, violinists; Harry Berman, viola; Emmeran Stoeber, cello; Gustave Langenus, clarinet; and Richard Donovan, conductor of a string orchestra recruited from School of Music students.

Organ Recitals Scheduled

Two important series of organ recitals continue through the winter months: the first is one of five programs on the famous Newberry Organ in Woolsey Hall, given by Harry B. Jepson, organist of Yale University; the second, one of ten programs composed of the works of seventeenth and eighteenth-century composers, in Dwight Memorial Chapel on the Yale campus, by H. Frank Bozyan, assistant organist of the university. The remaining dates for Mr. Jepson are: Feb. 9 and 23, and March 8; those for Mr. Bozyan are Feb. 7, 14, 21, 28, March 6 and 13.

Bruce Simonds has undertaken two sonata-recitals this year. The program on Jan. 20 consisted of sonatas of the romantic period; the Schumann in G Minor, Schubert in B Flat, and Chopin in B Minor. On Feb. 18, he will be heard in sonatas of the twentieth century, the d'Indy in E, Ravel's 'Sonatine,' Quincy Porter's sonata, and the Bax in

F Sharp Minor. This is the first time that Mr. Simonds has planned such an undertaking since he gave the thirty-two sonatas of Beethoven two years ago.

Mr. Simonds and Rosalind Simonds will give their annual two-piano recital for the Business and Professional Woman's Club in Sprague Hall on March 2.

Of the choral organizations of the city, the University Glee Club in its twelfth season plans a second concert in May. Mark Andrews is the conductor of this chorus of eighty. The Woman's Choral Club of New Haven, Hugh Smith, conductor, announces a Spring concert as part of its seventh season activities. The Yale Glee Club under the direction of Marshall Bartholomew will also be heard in the late Spring. The Bach Cantata Club which holds meetings each Wednesday fortnight will probably sing in the Dwight Memorial Chapel at the end of May. The conductor is Richard Donovan. Mr. Simonds and Ellsworth Grumman compose the committee in charge.

No opera company visits New Haven; seldom is there a dance recital scheduled. Spasmodic attempts at civic light opera productions are short-lived. But with numerous lesser recitals and several musical clubs active, New Haven is conscious of much music in the air.

KOLISCH QUARTET HEARD IN ITHACA

Works by Beethoven, Mozart and Berg Played—Sage Chapel Choir Led by Weaver

ITHACA, N. Y., Feb. 5.—The Kolisch Quartet on Jan. 14, exhibited a flawless ensemble in readings that were as beautiful as they were authoritative. The program consisted of Mozart's B Flat Major Quartet, (K. 458,) Alban Berg's 'Lyric' Suite, and Beethoven's C Sharp Minor Quartet, Op. 131. In the Berg Suite, played in memory of the composer, the Quartet touched heights of interpretation, but the audience, puzzled by unfamiliar harmonic idiom, preferred the equally inspired rendition of the Beethoven work.

On Jan. 12 Paul J. Weaver led the Sage Chapel Choir in the first of several choral vespers. The choir sang two of Bach's most joyous cantatas, 121 and 122, appropriate to the season. The soloists were Mrs. Carlos Furman and Mrs. C. E. O'Rourke, sopranos; Eloise S. Kinney and Pauline Terpstra Spencer, contraltos; George W. Hathaway, tenor; Truman K. Powers, baritone, and Ralph Ewing, bass.

Women's Ensemble Heard

The Women's String Ensemble of the Cornell University Orchestra, gave a concert in Willard Straight Hall on Jan. 19, with George L. Coleman conducting. The soloist was Matthew Jones, who played the Mozart Flute Concerto. Joseph Kirshbaum was heard in a violin recital on Jan. 26, with Luther M. Noss at the piano. Both are new members of the Cornell music department. Mr. Kirshbaum's playing is characterized by accurate intonation and pleasing tone quality. He was especially effective in the Franck Sonata. They also contributed original works for the January meeting of the Composers Club, the former a suite for piano and settings of ancient Chinese lyrics, the latter two pieces for violin and piano.

J. MURRAY BARBOUR

Brooklyn



Mason

Amelia Gray Clarke, One of the Conductors of the Morning Chapel

BOSTON SYMPHONY VISITS BROOKLYN

Koussevitzky Leads Roussel Work in Local Premiere—Catholic Chorus Heard

BROOKLYN, Feb. 5.—At the season's second Boston Symphony concert on Jan. 10, Serge Koussevitzky led Roussel's Fourth Symphony, Sibelius's 'Pohjola's Daughter,' and Rachmaninoff's Second Symphony. The orchestra in its performance, attained moments of superb playing and finesse. The Roussel work, heard here for the first time, proved to be music of agreeable thematic and instrumental texture.

The seventh event in the Institute music and dance recital series featured Trudi Schoop and her comic ballet on Jan. 14. The program included the 'Want Ads' Suite and 'Fridolin on the Road.' The Catholic Diocesan Choristers, the Rev. Lawrence H. Bracken, conductor, gave its annual concert in the Opera House of the Academy on Jan. 16. This choir of ninety male voices is the borough's leading Catholic choral organization. Finely trained, it excels in both secular and sacred music. The soloists were Myrtle Leonard, mezzo-soprano of the Metropolitan Opera, and George Strasser, fourteen-year-old boy soprano. The accompanist was Charles Laria. Bishop Thomas E. Molloy of the Diocese of Brooklyn, was among those present.

FELIX DEYO

Doris Doe to Give Ohio Recital in the Spring

Doris Doe, contralto of the Metropolitan Opera who was heard last fall in Ohio with the Metropolitan Quartet, which also included Queena Mario, Giovanni Martinelli and Ezio Pinza, will return there for solo recitals in the spring. Miss Doe will appear in Portsmouth, O., on April 15 under the auspices of the Civic Music Association, and on April 16 she will sing in Chillicothe, O.

Institute of Arts and Sciences Furnishes Varied Season to Borough Music Patrons — Metropolitan Opera, Symphony, Choral, and Chamber Groups Will Perform at Academy

By FELIX DEYO

BROOKLYN, N. Y., Feb. 5.—A liberal schedule of opera, symphony, recital, and choral events awaits the Brooklyn music public for the concluding half of the season at the Academy of Music.



Herbert Staveland Sammond, Co-Conductor of the Morning Chapel

ing half of the season at the Academy of Music.

Brooklyn Institute attractions include recitals by Lotte Lehmann, soprano, on Feb. 5; Artur Schnabel, pianist, and Bronislaw Huberman, violinist, on Feb. 14; Marion Anderson, Feb. 23; Joseph Hofmann, pianist, on March 18. Con-

DAYTONA BEACH MUSICALLY ACTIVE

Local Women's Club to Present Interesting Topical Series—New Director Chosen

DAYTONA BEACH, Fla., Feb. 5.—The Daytona Beach Auditorium Association announces the engagement of Arthur Jones as manager and program director of the Auditorium Concerts this season.

An artist series, assembly course, and other special musical events of interest will be presented. The Artist Series has included concerts by Mischa Elman and the Minneapolis Symphony, Eugene Ormandy, conductor. 'Hänsel and Gretel' by The National Music League Opera under the direction of Rudolph Thomas, and The Vienna Choir Boys have yet to be heard on Feb. 22 and 28, respectively.

The Assembly Course of twelve entertaining attractions includes programs by Margaret Sittig, violinist; The Davies Light Opera; the Cordataries, the Ladies' Singing Ensemble under Leota Cordati-Coburn; the Handel Chorus, a local choral society under the direction of Clifford Frane, and other organizations of merit.

The Palmetto Friday Musical, the music department of the Palmetto Women's Club, will present eleven unusual programs. A special MacDowell Day;



Apeda

Alfred Boyce, Conductor of the Apollo Club of Brooklyn

certs by the Boston Symphony, Serge Koussevitzky conducting, will be given on Feb. 13, March 13, and April 3.

Other Institute events include appearances by the Jooss Ballet, Feb. 24; Harold Kreutzberg, dancer, March 3; the Rouceks in a Czechoslovakian program, Feb. 14; the Vienna Choir Boys, March 11; lecture recital on 'The Chinese Through Their Music,' by John Hazedel Lewis, March 17. Recitals, dates yet to be announced, will also be given by the Tollefsen Trio; Catherine Toomey, soprano, and Daniel Harris, baritone; Ora Witte, soprano, and Stanley Lichtenstein, tenor.

The remaining Metropolitan Opera performances are scheduled for Feb. 11 and 25, and March 17. Choral dates are: The Apollo Club, Alfred Boyce, conductor, on Feb. 18 and April 28; The Morning Choral, Herbert Staveland Sammond, conductor, on April 22; The Chaminade, Amelia Gray Clarke, conductor, on April 15. The Academy of Music announces a recital by Roland Hayes, tenor, on Feb. 6, and a concert by the Lutheran Chorus on Feb. 9.

an All-Florida Composer's Day and programs on the evolution of opera and twentieth century music have been arranged. Reciprocity concerts will be given by the Orlando Wednesday Music Club and the St. Augustine Music Club.

The Central Florida Symphony at Winter Park, now in its tenth season under the baton of Harve Clemens, will give a series of subscription concerts at the Annie Russell Theatre, at which many noted artists will appear throughout the season.

A weekly music appreciation course for students and winter visitors has been planned by the faculty of the Rollin's College Conservatory of Music.

DAVID TALMADGE

Sevitzky to Give Premiere of Japanese Work

BOSTON, Feb. 5.—The Peoples Symphony, Fabien Sevitzky, conductor, will give the premiere of a new work by Akira Ifukube, 'Japanese' Rhapsody, dedicated to Mr. Sevitzky, at one of its concerts in March. This work won the Alexander Icherepnin prize in Paris, the jury including Albert Roussel, Darius Milhaud, Alexander Tansman, Tcherpnin and Henry Pruniere. Mr. Ifukube is a recent graduate of the University of Sapporo in Japan.

NEW BEDFORD PLANS VARIETY OF EVENTS

Several Attractions Scheduled for March—Civic Association Brings Artists

NEW BEDFORD, MASS., Feb. 5.—The Civic Music Association, with its yearly increasing membership, will present Julius Huehn, Metropolitan Opera baritone, in its final concert on March 24. Edith Lorand and her Hungarian Orchestra opened the series. The Don Cossack Chorus in the second concert was a thrilling experience of perfect singing.

Three Boston Symphony men, Robert Gunderson, violinist; Jacobus Langendoen, cellist, and Leo Litwin, pianist, appeared in a program of ensemble and solo music on Feb. 4 under the auspices of the Catholic Woman's Club. The Glee Club (members) will sing two groups. A new composition for chorus and trio by Rodolphe Vanasse will have its premiere.

Lecture Recital Planned

Maud Marceau Power, pianist, will be heard in a lecture-recital, 'From Archaic to Ultra-Modern Music,' on March 3.

The Fairhaven High School Association will present on March 8 for its annual concert, Mr. Gunderson, violinist, and Jean Bedetti, cellist, with Edna Stoessel Saltmarsh, pianist. Keen interest centres in the arrangement (manuscript) by Albert Stoessel of Albeniz's 'Spanish Rhapsody.' Another feature will be the Brahms Trio in B.

The appearance of Risé Stevens, young New York contralto, is assured for a March concert sponsored by the Alliance Française. Three New Bedford pianists will appear on this program. Ide Auger will play César Franck's Prelude, Chorale and Fugue.

Juliette Gendron and Maud M. Power will play Saint-Saëns's Scherzo and Debussy's 'Fêtes.'

Two Debuts

Antoine Desautels, seventeen-year-old violinist, pupil of Leonard Langlois, and Fred Butterworth, tenor, pupil of Ethel Farmer, were pleasantly accepted in their respective debut recitals. Their success was augmented by the fine musicianship of Mrs. Saltmarsh as accompanist.

ALBERT J. STOESSEL, SR.

Lansing Hatfield, Peabody Scholar, Wins Texaco Radio Contest

BALTIMORE, Feb. 5.—Both prizes in the Texaco Open Radio Contest—one of \$500 awarded by picked judges, the other of a similar amount awarded by public vote—were won by Lansing Hatfield, holder of the Woods Voice Scholarship at the Peabody Conservatory of Music. A native of Hickory, N. C., Mr. Hatfield received all of his vocal training at the Peabody Conservatory under the guidance of Frank Bibb.

Henry N. Switten Appointed Instructor of Music at University of Arizona

TUCSON, ARIZ., Feb. 5.—Henry N. Switten, organist and conductor of the Schola Cantorum here, was recently appointed instructor of music at the University of Arizona. He was also named organ instructor by the board of regents. Seven new organ courses are the latest development of the University's music department.

PORTLAND, MAINE

By ISABELLE JONES

PORTLAND, Me., Feb. 5.—Renewed enthusiasm and a marked improvement in the support of concerts is pointing the way to a particularly active spring musical season here. A series of joint activities, as well as individual initiative, are heartening signs of the times.

The Maine Federation of Music Clubs will sponsor its fifth annual Choir Festival May 10 when choral groups

Celebration of Rossini's Birthday Planned—Portland Symphony to Give Four Concerts—Growth of Joint Activities Reveals New Vitality in Clubs—W.P.A. Orchestra Continues Series

Dowell Club, under its new president, Mrs. Evelyn Badger Carroll, is attending the course of study of American Music sponsored by the National Federation of Music Clubs, in addition to its fortnightly recitals. A gala spring concert, and a joint program of American music with the Kotschmar Club will be highlights of the season of the MacDowell Club.

Sponsoring a lecture demonstration of church music by Charles Jones next month, the Kotschmar Club is stressing a practical study course and is giving special attention to its junior organization, of which Fred Lincoln Hill is president. The Marston Club, which meets monthly, is another organization actively sponsoring a junior club. A costume program in charge of the executive committee, of which Mrs. Gerald P. Clifford is president, will be given in April.

Under the leadership of Paul Melrose, the Portland Symphony is scheduled for two local and two out of town concerts during the coming months. An annual engagement at Bowdoin College will take place this month. Local musicians are given the valuable experience of appearing as soloists with the orchestra. Three Beethoven symphonies, the Liszt 'Preludes,' and a set of Mozart works will be included on the programs. Harold M. Lawrence is manager.

A score of singers of the Portland Polyphonic Society under Alfred Brinkler's direction will give their annual concert in April. Mr. Brinkler, who is organist at St. Luke's Cathedral, will continue his Sunday evening programs until Easter. A series of three concerts in which will participate the Portland Men's Singing Club under Mr. Brinkler's direction, is to be given by the Temple Choir of Manchester, N. H., at Manchester on April 19 and at Portland on April 22. The choir will then perform with the Portsmouth Male Singers in Portsmouth, N. H., April 29.

The Ballet Russe will appear in Portland late in March under the auspices of the College Club. The WPA Music and Recreation Project has assumed the functions of the FERA, and will continue its series of Sunday afternoon concerts in the City Hall Auditorium and at various institutions. Howard R. Stevens and Allister H. Grant continue as choral and orchestral directors. Wilfrid Tremblay is organist of the project.

The Maine Chapter of the American Guild of Organists is following a study course under the leadership of its members at monthly meetings.



Kahill
Paul E. Melrose, Conductor of the Portland Symphony

from various parts of the state will come to Portland to participate. Mrs. Foster L. Haviland, chairman of the state department of music in religious education, is in charge of the festival. A 'cello recital by Jean Bedetti in March will close the Portland Music Teachers Association concert course, which has met with marked success.

The birthday of Rossini, Feb. 29, will be celebrated by the Portland Rossini Club with a program of selections from his operas, under the chairmanship of Gladys Russell Cook. The Kotschmar Club, a men's music study club, will assist on this program. The Rossini Club Chorus under the direction of its new conductor, Zylphaetta B. Potter, will furnish a program for one of the fortnightly recitals of the club March 12. The Club season will close April 16 with the annual spring concert. Julia E. Noyes is president. The organization sponsors junior and juvenile clubs.

Glee Clubs to Join Forces

The second annual joint concert by the glee clubs of Westbrook Junior College of Portland and the Governor Dummer Academy of South Byfield, Mass., will be held in April. Rupert Neily and Arthur Sager are directors. The Women's Choral Society, of which Mr. Neily is also director, will present two spring recitals, to be assisted in one by a male choir. The Mac-



Dorothy Moore S. F.

Carolyn Ware, Concert Manager, Who Specializes in Chamber Music Ensembles



Romaine

Mrs. Edith DeLee, Manager of the San Francisco String Quartet

San Francisco

(Continued from page 161)

tet in March and the Barrere-Salzedo-Britt Trio for April 28. The Ware series is presented in the Community Playhouse. This office also books artists through the Western states, as does the Wilfrid Davis office.

Tom Girton inaugurated Dollar Opera with the San Carlo Opera Company two years ago and is bringing the Gallo troupe again for eighteen opera house performances starting Feb. 23. He is also manager for a San Francisco Light Opera Company that is still in too nebulous a stage to justify any sort of prognostication.

Alice Seckels, who progressed from the rating of San Francisco's pioneer woman impresario to pioneer impresario with the retirement of her predecessors, has devoted her energies primarily to lecturers since the depression. Myra Hess is her only musical attraction of the spring season. The pianist is booked for late April.

Friends of Music Programs

Miss Seckels manages jointly with Mrs. Easton Kent (founder of the group), the Friends of Music programs given the second Sunday of the month in the St. Francis Hotel Ball Room by resident artists. These matinees are followed by a special supper and entertainment. The February program will

have Flossita Badger, soprano, and a bit of drama, by way of contrast, with Ronald Teller and Company in two one act plays. The March program will be given by Gunnar Johansen and Marjorie Gear Petray, duo-pianists. The programs are underwritten by season subscribers and are open to the public.

The Chamber Opera Singers, an amateur group directed by Ian Alexander, have announced three performances for the Veterans' Auditorium beginning Feb. 10 with 'The Tales of Hoffmann.' The premiere of a new opera by a California composer is also scheduled. The Loring Club, the city's oldest male chorus, appears periodically under the direction of Wallace Sabin.

The San Francisco Musical Club, Eliza Lee Sellman, president; the Pacific Musical Club, Mrs. George K. Ford, president; various fraternal, religious, and nationalistic groups; amateur or semi-amateur instrumental and vocal groups, too numerous to list in limited space allotment, do much for their own members and perform annually and sometimes more frequently for their friends and the general public.

The city's Recreation Commission maintains a Junior Symphony, with Ernst Bacon as director, which is open to all public school youngsters (and some others) who can play an instrument. Dance instruction is also given as part of the playground work of the Recreation Department. The results of this cultural education are publicly demonstrated in an annual spring festival in Stern Grove.

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IS ROMANTIC MUSIC DEAD?

By W. J. Henderson

(Continued from page 5)

ous rebellion against the theories and practices of that school has been in the hands of a few industrious propagandists. It has not excited any first-rate mind to creative achievement. Surely no one will assert that Stravinsky's 'Fire Bird,' 'Petrouchka' or 'Rite of Spring' is anything but romantic. Paul Hindemith has bravely waved the banner of progress, but his quartet and even some pages of his viola concertos, to name but a few examples, prove conclusively that he has imagination and that, voluntarily or involuntarily, he permits it to dwell in the forbidden region of pure sentiment.

Most musicians, musicologists, historians and critics, it seems to me, have failed to grasp a vital and fundamental fact. Music is in and of itself a romantic art, and even in its most completely technical manifestations, such as the fugue, it must be tinged with the emotion which is generated by the fire of high imagination.

No one art can be accorded its correct position in the scheme of things without consideration of the others, and it is not difficult to discern the quality which sets music on its own lofty and solitary pedestal. There are well defined limitations which circumscribe the other arts. Architecture is constrained by utilitarian demands. The architect cannot design an exterior without thought of the uses to which the interior is to be put. A cathedral must be suited to the purposes of a church; a palace is, after all, only a dwelling dressed in splendor, and must contain bed rooms, bath rooms and closets. Painting and sculpture can go much further than architecture into the regions of imaginative creation, but they may not abandon the representation of existing objects or shapes without sacrificing their power to make themselves intelligible to the world. The sculptor must carve physical forms; the painter must paint them. Doubtless the painter's ideal world would be one of absolute color, and some of the modernists have striven to dwell in it, but the learned pundits who promulgate their principles are in a state of confusion as to what some of their pictures mean.

The Romanticism of Opera

The opera has fallen victim to the explanatory essay. Reams of paper are besmeared with analyses, counsels, and even what read like apologies. But no matter what the philosophers may do, opera remains a product of man's romanticism and must be romantic in itself. Its boasted realism is nothing better than papier maché. Going down among the people has not helped it. Ever since "Cavalleria Rusticana" and "A Basso Porto" were invented, tragic lives and the appeal to pity have been sought everywhere amid the dwellings of poverty from the attic to the gutter, but romance persists in poking its intrusive note into the rankest of these human affairs. In orchestral music the process is similar. Constant Lambert sagely remarked: "In 'Le Sacre' rhythm is dissociated from its melodic and harmonic components for the purposes of emphatic expression, and the same may be said of the orchestration. It is used not abstractly, but nervously and emotionally, and the lack of any intrusive melodic element is only a perverted and negative example of romanticism, designed to give to the rhythm and orchestration a more romantically barbaric quality."

But in whatever direction we turn we must be confronted with the fact that music is today in a period of experiment. We must not ruthlessly condemn anything because we cannot fail to perceive that nothing is settled. Stravinsky has been one of the leaders of the progressives, Schönberg another. The Russian has been bitterly reproached because he has reverted to ancient manners. We have heard enough about neo-classicism to fill our minds with confusion. Schönberg writes a suite for high school orchestras and calmly descends from the cloudy heights of atonality to walk again the well-worn paths of key signatures and tonal relationships. Meanwhile Alois Haba has composed in quarter tones and led us into a new region of harmony, which to many looks exceedingly like a wilderness. Method, method, and again method appears to be the sole concern of these composers. And the endeavor to work out and estab-

Critical Reflections on Music by Creed

lish a method has been the chief, indeed almost the entire, activity of musicians forming the first group in the chronological development of every era. Ockeghem was the Schönberg of the polypionic school, pioneer and the teacher, and it was not till he and some of his contemporaries had shaped a method that a Josquin des Prés could emerge, a pupil and the inheritor of a technic enabling him to create masterpieces.

Nevertheless it is distinctly not true that the works of Ockeghem and his confreres were nothing but the bones of music. There was flesh. They could not create without enclosing their skeletons in it. And it is extremely difficult to build anything out of bones and flesh without chancing upon external beauty. And that is romantic stuff, no matter how it comes into being. So, too, the experimenters of our own time occasionally write music which sounds beautiful, even to the old ladies and gentlemen who look so perplexed sometimes when sitting behind Koussevitzky or Stokowski.

Stravinsky and Berg

The matter has been clearly illustrated in the art of Stravinsky. He shifts his position from time to time and is somewhat elusive, but in the main has stood for the abolition of romanticism and has declared that music should be above all things else objective. Boris de Schloezer, who is authoritative, has said so. He has explained 'Le Sacre du Printemps' by enlightening us as to the nature of nature herself: "Dans Le Sacre c'est encore uniquement le regne de la nature active, mais impersonnelle, vivante, mais indifferente." Doubtless it is true that nature is insensitive, impersonal, abstract; but regarding nature, man has never succeeded in being blind or callous or dumb. But granting that one could be—and there are numerous examples of the unimpre-

New Musical Horizons

(Continued from page 7)

gigantic figures and projects for material advancement, and yet make so little provision for that which gives sustenance to mind and soul? Is it that we who are most interested ask for so little? We are in favor of good roads, we enjoy the benefits of the scientific development, but we would like to see some great, united plan to place music in the professional field where it may take its place with dignity and assurance of financial security. The great throngs traveling the open highway are willing to pay the necessary toll for good roads, and if cultural development is to move along with industrial and scientific devices, we shall need a vast and discriminating music loving public to subsidize fine music projects of true and sincere artistry.

We should like to see federal recognition of music go beyond relief measures. In Belgium and Italy, the government support of art has existed for so long it seems to have existed always; in Germany the system dates back hundreds of years, and in most of the foreign countries, this federal support goes back at least a hundred years. Why not a Secretary of Fine Arts in the President's Cabinet to place the United States in the front ranks of those countries concerned with the spiritual welfare of their people and with the success of their creators in all arts?

The National Federation of Music Clubs will continue to work for high standards of participation in the performance of music, a liberal support of true artistry, and a sincere recognition of American composers and artists, that through our efforts and those of others equally sincere, we may create a truly musical America.

sionable mind—the conclusion remains inevitable that if music be chosen as the medium of the callous, blind and dumb man's thought, he must produce something possessing a modicum of romantic quality because his medium is in and of itself romantic. At the risk of being convicted of wearisome repetition, I am impelled to insist on this point. Music is a romantic art.

The most resolute endeavor to abolish romantic utterance from music was that of Berg. When he conceived the method of construction used in his "Wozzeck," it was plainly his purpose to remove from the operatic stage the long-established lyricism of the singing voice and substitute for it a delivery closely akin to the "sprechstimme" of Schönberg, which had its most successful demonstration in the remarkable "Pierrot Lunaire." Berg's lyric element—for he was not resigned to its total absence—was to be sought in the orchestra, which was to illustrate the drama with purely instrumental forms. Let us not be turned aside to consideration of the futility of Berg's effort to fashion a new type of opera by abandoning the vital factor in its constitution, but content ourselves with the obvious deduction that the whole scheme of objectivity in music had to fall crashing to the earth when it invaded the domain of the music drama. Transferring the song to the orchestra was only a desperate search for "the way out." The stuff of which tragedies are made is fundamentally romantic stuff. Even when a musical play is constructed upon such gruesome tales as "Lulu" or "Lady Macbeth of Mzensk," it is the victim of human passions and emotions. It cannot get away from them and go off into a secluded corner of abstraction, there to be utterly and undeniably objective. It is bound to realize the force of a certain venerable warning: "Evil communications corrupt good manners."

Vitality of the Symphony

Lastly has the symphony completed its term of vitality? Surely it has not. The symphonic form is the most emancipated of all the high organisms of music. It can possess the most romantic qualities without reference to anything outside of itself. But in surveying its present place in the musical cosmos we must keep ever in mind that it is distinctly Teutonic in conception and northern in all its trends and manifestations. It does not belong to the Latin mind. Southwestern Europe, France, Italy and Spain, is not soil favorable to the growth of symphonic products. The minds of these countries seek their musical outlet through other channels. France has been dominated by a culture of manners. Her theatre is the home of traditions and her orchestral music the expression of urban thought. But the romantic nature of music has defied her incessant devotion to systems, and her most individual composers, Berlioz and Debussy, were out and out romanticists. Her contemporaneous masters are for the most part creators of superficial works, but the romantic impulse is clearly recognizable in their art. Spain makes dances and serenades, either with unhesitating candor or with a thin disguise of abstraction. Her tone art is a glorification of ideas originating in the songs of Islam and the gypsies, and its material is victoriously romantic in every development.

Italy, despite her intellectual ascents, still feels something of the impetus of the Renaissance. She revels in the spectacular, the sensuous, the physical force and splendor of externals. For her, opera must be the supreme achievement in music; but opera is essentially romantic not only in its materials and methods, but in its uttermost objectives. In more northern Europe the tone poem is for the time a predominant medium and it is no news that what we once regarded as the crass realism of Strauss is now defined as untrammelled romanticism. The remote and solitary figure of Sibelius towers in the northwest, the Olympian creator of massive forms, romantic in every fibre of their material and publishing gigantic types of emotion largely colored by a singular nostalgia which can be felt rather than defined. And so we come to the end of the matter. Music is the art which is forever and in all its methods romantic.

Considering the Critic—THE FEDERAL MUSIC PROJECT—and the Composer

Quoting **ERNEST NEWMAN**

(Continued from page 13)

one thing at the concert about which the Press wants to write or the public wants to read is an important new work, it is surely better for everyone that its place in the programme should be carefully chosen.

I remember an occasion when a work of this kind was put in the second half of an orchestral concert. I myself took the precaution to arrive at the hall just in time for the work in question. I found not only my colleagues but several ordinary listeners complaining that they were already tired out after hearing a first half of noisy music badly played, with a long interval on top of that; they felt, they confessed, in anything but good physical or mental condition for an exacting new work. Surely it is to the interest of the concert-givers and of the composer himself, as well as to that of the critics, that when an important new or unfamiliar work has to be written about, it shall be listened to under conditions that will help the critic instead of hindering him. Let me add that conversely I have known occasions on which a delicately-tissued new work has been virtually driven out of the critic's mind by some more robust work that has followed it.

In short, let us have either one or the other of two conditions of affairs. Let concert-givers take a trifle of thought and trouble to assist us critics to do our work to the best of our ability, or, if they will not do this, let them cease grumbling at us for sometimes not doing our work as well as they think, perhaps with justice, they have a right to expect of us. It is futile of them to do all they can to take the fine edge off the critic's sensibility and then to curse him because his sensibility seems to them to be blunted. They might co-operate with us more than they do, to their own advantage no less than ours.

Public Talk and Private Talk

In another of his articles in the London *Sunday Times*. Mr. Newman reminds artists of the frequent severity of their criticism of one another. He says:

There have been artists bold enough to declare that "You can't write about music: how can you write about sound?" That opens out a big and debatable subject, upon which I do not propose, at the moment, to come down on either one side of the fence or the other. I content myself with saying that if you can't write about music, then, by the same token, you can't talk about it: for writing is only talking through a typewriter or a pen. Now I have never observed any reluctance on the part of those who allege that you can't write about music to indulge in talk about it. The only difference worth noting between the two processes is that the average writing about music is much more temperate and better reasoned than the average talk about it. In private conversation the man who says that Beethoven is a frump and Wagner a fool merely provokes an indulgent smile; but any man who said that kind of thing in public would at once write himself down for a fool—the subconsciousness of which fact is the best of reasons for his keeping a bit of a hold on himself in print.

Even if we reduce our definition of musical criticism to the relatively low level of writing about performers instead of about music, it still remains true that the written word is far more rational and better balanced, in most cases, than the spoken, I have never



Wide World

seen certain world-famous performers wiped completely off the slate by critics in their articles. We may disagree with these gentlemen on this point or that, but we do not deny to them *in toto* any quality whatever to justify their great reputation. In private conversation, however, I have heard the best of them dismissed by their fellow-artists in a single comprehensive phrase of disparagement. I can well understand the resentment that performers sometimes feel against the critics, and I have every sympathy with them. But I can console them with the information that if they only heard what some of their rivals say about them in private they would promptly reach out for either the nearest gas oven or the nearest machine gun.

The Kindness of Critics

I had a curious experience bearing on this subject when I was in America some years ago. One of the two or three of the world's greatest pianists, whom I will call X, called on me. We spent a pleasant afternoon chatting about this and that; and all went well until I happened to say something nice about Y, who, in the general opinion of musical experts, is at least the equal of X as a player. To my astonishment, X flew into a temper and denied that Y had any artistic qualities whatever. Some time later I met another great pianist, Z, to whom I expressed my surprise at this fury of X at the mere mention of Y's name. "What is the reason for it?" I asked in my innocence. Z smiled and said, "Y plays the piano too well."

So it goes on, not, indeed, throughout the musical world, but over large areas of it. When composers or performers feel annoyed at something a critic has said about them, let them reflect upon this by way of consolation, that the difference between what some of his colleagues say about him in private and the worst that the critics say about him in public is the difference between dynamiting him first and then running a steam roller over the remains, and tucking him up in bed and kissing him good-night.

Tito Schipa Sings at La Scala in Milan

MILAN, Feb. 1.—Tito Schipa, tenor, sang in 'Lucia di Lammermoor' at La Scala on Jan. 22, receiving a warm ovation for his performance. He was also heard in Cimarosa's opera 'The Secret Marriage' on Jan. 4, the same opera in which he made his debut on Jan. 1.

By **CHARLES REPPER**

(Continued from page 6)

with independent incomes, insure a vastly superior artistic product?

Of course, there would be one effective way to demonstrate the value of the composer, if it could only be done by some omnipotent dictator, and that would be to order all performers, until further notice, to stop giving us the works of all recognized composers, and to present, instead, only music that they, themselves could write. I believe that ought to make it clear, to both public and performers, that composers are quite necessary chaps, after all—that is, if we may judge by the typical creative output of virtuosi.

In claiming the position of first importance in music for composers, it is not suggested that they be given all the rewards, and performers reduced to the humble position now occupied by creators of music. Composers, in my experience, are always more than ready to give full credit to all capable interpreters of their works. But it would seem that composers are entitled to at least as much consideration as those who make use of their music. Not that composers are so hungry for adulation; what they really want most is groceries; for obviously, as long as they are thought of as unessential to the public's musical entertainment, just so long will the public continue to refuse them adequate remuneration for their services.

At present we have the ridiculous state of affairs in which composers, on whose existence depend the occupations of conductors, singers, instrumentalists, music teachers, critics and publishers, are the only ones who cannot, except in rare instances, make a living at their job. And to cap the climax, even their fellow-workers in the musical vineyard expect them to accept this absurd situation as inevitable!

WPA EMPLOYS HUNDREDS IN QUAKER CITY PLANS

Seven Ensembles Already Organized—Writers to Make Survey of Music in Philadelphia

PHILADELPHIA, Feb. 5.—Plans are maturing for absorbing into professional activity several hundreds of the more than a thousand unemployed Philadelphia musicians, under the auspices of the WPA Federal Music Project. Units already organized include the Little Symphony, Sidney Lowenstein, conductor; a string simfonietta of twenty, Guglielmo Sabatini, conductor; the Penn and Sylvania concert bands, each numbering forty-five; Joseph Le Luca and Frank Maurer, leaders. Three dance bands are also being organized.

In connection with this and also under the WPA cultural project the Philadelphia Writers' Project will undertake a survey of music in Philadelphia as one of its enterprises. A thorough investigation will be made of the current musical resources of the city and a historical research made of the beginnings and development of opera, choral music, orchestra, and other classifications. Collection and collation of data will be in charge of William E. Smith, musical lecturer and journalist, who acted as *MUSICAL AMERICA's* reviewer for the Robin Hood Dell concerts of last summer.

W. R. M.

Around a Portrait of Ignace Jan Paderewski Are Grouped (Left to Right) Sigismund Stojowski; Dr. S. Gruska, Consul General of Poland; and Luisa Stojowski, at a Reception and Concert Honoring the Seventh-fifth Birthday of the Noted Pianist and Statesman Given by the Polish Army Veterans Association in the American Women's Association Auditorium, New York

By **NIKOLAI SOKOLOFF**

(Continued from page 8)

directors who are inaugurating similar "laboratories" for intimate hearing, discussion and understanding of American composition.

Opera and Choral Work

New York, Boston, Los Angeles and the Essex County Opera Company of New Jersey have led the way with an excellent opera project in which operas have been performed in concert form by talented musicians. Light opera also is being presented and theatre and dance orchestra musicians have been assigned to the drama project of the Federal Four Arts program.

Choral leaders, teachers, performers, leaders of bands and orchestras are supplied by the Federal Music Project for CCC camps, and similar co-operation is given to the National Youth Administration. The program incorporates a comprehensive plan for rural music education as well.

The aim of the Federal Music Project is to develop new territories, a new market for musicians, to help establish standards in music projects already under way by transfer of excellent but unemployed musicians from overcrowded centers, eventually to focus upon projects which will spread musical activity, interest and employment and thus meet not only the present emergency but a serious condition caused by mechanized music, which threatens to annihilate musical development in the entire country, and already has reduced outlets for musical talent in a tragic manner. For example, one sound film in Hollywood can supply thousands of theatres with music where previously musicians were employed. This development presents only one of the problems confronting the world through the tremendous scientific advances of a mechanical age, which calls for readjustment. It is to be hoped that with an educational program going hand in hand with the performing of music throughout the country, a new interest and desire for "live music" will be re-established.

CONCERTS: Several String Quartets Play; Native Music Heard

(Continued from page 147)

Concerto was a thrilling demonstration of the virtuosity that commands respect and admiration, not disdain. Paganini's music is neither banal nor meretricious, when heard as Valasek played it. The edition was a new one prepared by Mr. Betti, who has revised the piano part in the style of the original, discarding the highly questionable nineteenth century adornments of the familiar Wilhelmj version. The pyrotechnics were given with clean-cut quality, the double harmonics, left hand pizzicato of the 'Witches' Dance' (a fine new edition, also by Mr. Betti) came to a just hearing, the rhythmic accents were firm and well contrived. Valasek has a large tone, produced with such naturalness that it is evenly distributed in all registers of the instrument. His ability to make his violin sing in the altitudinous spaces of the highest positions, whether on the E or G string, is noteworthy. There is a tender, melting beauty in his tone at all times; his intensity of utterance and his authority, too, are extraordinary.

The audience was quick to recognize his skill and recalled him again and again. His platform manner is modest and unassuming. Following the Paganini Concerto movement, he played the slow movement of the B Minor Concerto, also finely edited by Mr. Betti, and at the close Mr. Betti's charming transcription of Grieg's Berceuse. A. Walter Kramer's transcription of Cyril Scott's 'Danse Nègre,' heard for the first time in New York, the Wagner-Wilhelmj 'Albumbblatt' and the 'Rigaudon' by Fritz Kreisler, attributed by him for many years to Francoeur.

Mr. Sandor's brilliant playing of the piano parts contributed decidedly to the musical enjoyment of the occasion. A.

Nikita Magaloff in Recital

Nikita Magaloff, pianist. Town Hall, Jan. 25, afternoon:

Largo (17th century). Leonardo Vinci-Philipp Two Sonatas: in E and G.....Scarlatti Sonata in E Minor, Op. 72.....Weber Nocturne in F; Fantasy in F Minor, Chopin Berceuse; 'Feux Follets'.....Liszt Hungarian Folk-Tunes: F Minor, E minor, G Minor, G Major, G Minor.....Bartók Toccata.....Magaloff Two Etudes, Op. 8: B Flat Minor, D Sharp Minor.....Scriabin

Having attracted much favorable attention as accompanist for Joseph Szigeti, the young Russian pianist had a large and cordial audience for his recital program. On this occasion his playing was marked by ease in surmounting the technical problems involved rather than by musical sensitivity or imagination. He was at his best in the early classics that opened the program, notably the Scarlatti sonatas, which were played with delicacy and well-polished phrasing. A crispness of touch that was appropriate in Scarlatti became a hard brittleness in compositions of larger dimensions, which was not ameliorated by austerity and lack of subtlety in pedaling. The quality of his tone militated seriously against the impression his technical equipment might otherwise have created. In spite of this his playing of the seldom-heard Berceuse of Liszt was one of the better features of the latter part of the program. C.

Pinza Makes Recital Debut

Ezio Pinza, bass. Edwin McArthur, accompanist. Town Hall, Jan. 26, afternoon:

'Alma Mia'.....Handel 'Lasciatemi Morire'.....Monteverdi 'A bellissimi Capelli'.....Falconieri 'Che Fiero Costume'.....Legrenzi 'Vier Ernste Gesänge'.....Brahms 'Minnelied' (Old German Love Song) Harm. and set by Kramer 'Cloths of Heaven'.....Dunhill 'Trouble'.....MacGimsey 'Shepherd, See Thy Horse's Foaming Mane'.....Speaks 'Nebbie'.....Respighi 'Fiocca la Neve'.....Cimara 'L'Ultima Canzone'.....Tosti 'Mefisto' (Serenata).....Carelli

Mr. Pinza's superb voice and fine method of producing it have been one of the joys at the Metropolitan Opera since he joined

the company. It was natural, therefore, that great interest attached to his first song recital here, an interest which was completely justified. Subdued to the more limited size of the Town Hall, the voice, as all well-trained voices do, did not sound over large nor was any of its lyrical quality lost.

The Italian works in the first group served well to put Mr. Pinza into the song recital mood. The Brahms songs were an achievement for one whose native language is not German. Mr. Pinza gave them spiritual significance. His German enunciation was excellent. In the English group, MacGimsey's 'Trouble,' finely interpreted, was redemanded.

The Respighi and Cimara items in the last brace were both extremely well suited to Mr. Pinza's voice. The slow, steady crescendo beginning 'Nebbie' was most impressive and the sombre quality of 'Fiocca la Neve' was beautifully brought out by the sonority of the artist's voice. Mr. McArthur's accompaniments were excellent in every respect. H.

Stradivarius Quartet Heard in Guild Lecture-Recital

Highly satisfactory performances of a suite by C. P. E. Bach, transcribed by Henri Casadesus; the Haydn Quartet in F Minor, Op. 20, No. 5, and Beethoven's Quartet in B Flat, Op. 130, were given in the Town Hall on the afternoon of Jan. 26 by the Stradivarius String Quartet of New York, composed of Wolfe Wolfsohn and Alfred Pochon, violins; Marcel Dick, viola, and Iwan d'Archambeau, cello. The occasion was the thirteenth lecture-recital of the Music Guild series conducted by Leonard Lieblich.

The program, thrice-familiar except for the very engaging little suite of Bach, was delivered with generally superior artistry. There was an especial congeniality of ensemble, no roughnesses of tone production marred the flow of parts and the technique of individual players was such as to do complete justice to delicate and deft material such as is to be found in the Haydn. An audience of good size applauded the group heartily. R.

Inez Lauritano Gives Recital in Town Hall

Inez Lauritano, a violinist of exceptional attainments, gave a recital in the Town Hall on the evening of Jan. 26. Though her performance was not free of blemishes, they were of a minor order, and an occasional blurred passage, as in the Glazounoff Concerto in A Minor, Op. 82, or the sometimes inadequate volume of tone, noticeable only in the Brahms Sonata in A, Op. 100, may be attributed to slight inexperience. Otherwise Miss Lauritano's playing was infused with a warmth and ardor surprising in one so young, and her technique equal to the intelligent interpretative requirements her conceptions demanded.

In that infallible test of a violinist's abilities, the Bach Chaconne for violin alone, the artist provided more than technical exercise or display, for besides fingering that was deft and sure at all times, even in difficult double-stop passages, her tone, maintaining its fine, singing vigor and without any of the lapses common to inferior violinists in this work, flowed in unbroken movement from beginning to end.

In both the Brahms and Glazounoff compositions, Celius Dougherty was an assiduous and excellent accompanist, proving a valuable co-artist. The program was concluded by Bloch's 'Nigun,' the de Falla-Kochanski 'Ritual Fire Dance,' and the Paganini Caprice in A Minor, No. 24. P.

Etienne Amyot Heard in Debut

Etienne Amyot, a pianist from South Africa, made his American debut in the Town Hall on the evening of Jan. 27. Born in Capetown, Mr. Amyot received the earlier part of his education at the

South African College of Music. He studied in Berlin under Karol Szefer and with Anna Hirscl-Langenham in Switzerland, and has played extensively throughout Germany, Holland, Scandinavia and England.

The pianist was at his best in works of an intimate nature, revealing this aptitude markedly in Schumann's 'Kinderszenen,' Op. 15, which he played with warmth and a measure of the tender nostalgia implicit in these translucent imaginings. The program also included Brahms's Ballade in D Minor, Op. 10, No. 1; three Capriccios, the Rhapsody in B Minor, Op. 79, No. 1; the same composer's Variations on An Original Theme, Op. 21, No. 1, and Schumann's 'Etudes Symphoniques,' Op. 13. The artist was warmly welcomed by a good-sized audience. P.

Leonard Stocker Heard in Debut

Leonard Stocker, 'curtain boy' at the Metropolitan Opera House, made his debut as a baritone in Steinway Hall on the evening of Jan. 27 in a well-chosen program that embraced songs in French, Italian, German and English.

Mr. Stocker hails from Illinois, was graduated from the University of Michigan and followed voice study in St. Louis, later at the Juilliard school in New York. Carissimi's 'Vittoria, Vittoria,' Bizet's 'L'Orage s'est calmé,' from 'Pêcheurs de Perles,' and works by Debussy, Strauss, Rachmaninoff, Weingartner, Dowland and Arne, were well received by a large and friendly audience. The accompanist was Sarah Knight. Y.

Contemporary American Music Heard at New School

The first of a series of five concerts of contemporary American music was given at the New School on the evening of Jan. 27. The artists taking part included Ethel Luening, soprano; Otto Luening, flute and piano; Robert McBride, piano and clarinet; Gregory Tucker, piano, and Marc Blitzstein, composer-pianist. The program included a group of songs by Ernest Bacon, a cycle for soprano and flute by Evelyn Berckman entitled 'Dr. Johnson's Voyage to the Hebrides' sung by Mrs. Luening with Mr. Luening playing the obbligato.

There were other song groups, one by Ernst Bacon and Henry Cowell, for soprano with flute obbligato and piano accompaniment given by Mr. and Mrs. Luening and Mr. Tucker, and a Vocalise for the same combination with Mr. McBride at the piano. Mr. Luening and Mr. Tucker played the former's Concerto and Messrs. Blitzstein and Tucker played Mr. Blitzstein's Piano Concerto. A piano sonata by Mr. Luening was played by Mr. Tucker. N.

Eleanor Spencer in Second Recital

Eleanor Spencer, pianist. Town Hall, Jan. 28, afternoon:

Fantasy, Op. 17.....Schumann 'Kinderszenen,' Op. 15.....Schumann Etude in E Flat Minor, Op. 10, No. 6; Etude in A Minor, Op. 25, No. 11; Berceuse.....Chopin Sonata in B Minor, Op. 38.....Chopin

Miss Spencer's sincerity of purpose was again attested both by the nature of the program she had devised and by her straightforward approach to it. There was again a reassuring technical grasp, while a reliable sense of rhythm once more proved to be one of her best assets. Interpretatively, her performances suffered from under-statement in matters of color, nuance and poetic suggestion, albeit the Chopin half of the program was given more tonal flexibility than the Schumann, as by the time she reached it she seemed to warm to her task more completely. The Scherzo of the sonata was taken at a rapid tempo and the 'Wintery Wind' etude was played with considerable dash and verve. The Schumann Arabesque and other numbers were added at the end. C.

Wins Hallgarten Award



Eugene Loewenthal, Bass-baritone. Will Continue His Studies Aided by a New Fund

Eugene Loewenthal, bass-baritone who has appeared frequently in opera in the United States, is one of three receiving the first awards under the Albert N. Hallgarten Fund established in the interest of music by the noted banker, who died in 1931.

A pupil of Emilio de Gogorza at the Curtis Institute of Music, Mr. Loewenthal sang Basilio in the school's performance of 'The Barber of Seville' in Philadelphia and New York last season. He will be graduated from the Institute in June. Last year Mr. Loewenthal appeared with the Philadelphia Orchestra Opera forces in 'Falstaff,' 'The Marriage of Figaro,' 'Rosenkavalier' and 'Iphigenia in Aulis' in addition to 'Tristan und Isolde' and 'Die Meistersinger.'

He has been engaged by Eugene Goossens to sing Pogner in 'Die Meistersinger' with the Cincinnati Symphony on March 20 and 21 as well as for 'Parsifal' with the Cleveland Orchestra, under Artur Rodzinski, and the premiere of Rossi's 'The Dybbuk' with the Detroit Symphony. Last year he sang the leading bass role in 'Otello' with the Cleveland Orchestra and leading bass roles in the Robin Hood Dell operas in Philadelphia.

Kirkpatrick Plays American Works

John Kirkpatrick, pianist. Town Hall, Jan. 28, evening:

Sonata.....Charles T. Griffes Piano Variations.....Aaron Copland 'Emerson' from Second Sonata, 'Concord, Mass., 1840-60'.....Charles E. Ives Sonata, Op. 1.....Roy Harris 'Souvenir de Porto Rico'; Danza; 'El Cocyte'-Grand Caprice Cuban'.....Gottschalk

Bravery and good pianism were the distinguishing features of this trek into the tall grass of contemporary American composition—bravery no less on the part of the audience than on that of the performer, and good pianism on the part of a clearly expert musician who managed to keep both his head and his technique amid the entangling vegetation. The name of Griffes, to be sure, holds fewer terrors than it once did, and Gottschalk, in this company, was a veritable babe in the woods, but Copland, Ives and Harris are still bogies of reasonable potency.

Mr. Kirkpatrick gave somewhat softer contours to the Copland Variations than are customary in this sedulous, cruelly mathematical work. But pulling punches will never mitigate the pains of such an onslaught. And he gave the excerpt from Ives's sonata the full benefit of its inter-

(Continued on page 208)



ITHACA

annual open concert of new works. Dr. Weaver's Sage Chapel Choir is contributing several significant programs to this Sunday series. Other artists in the series will be: Carl Dol-



Paul J. Weaver, Head of the Cornell Music Department, and Director of the Sage Chapel Choir

By J. MURRAY BARBOUR

ITHACA, Feb. 5.—The most encouraging feature of the present season is the intense interest shown by the university community in concerts by resident as well as by guest artists. The Bailey Hall subscription series at Cornell, which has included recitals by Lucrezia Bori and José Iturbi, was practically sold out for the season. The remaining concerts will be given by the Cleveland Orchestra and Jascha Heifetz. In the chamber music series at Willard Straight Hall, consisting of the Curtis String Quartet, the Kolisch String Quartet, and the Gordon String Quartet, only the last has not yet appeared.

Most of the Cornell faculty recitals are included in the new Sunday afternoon series, sponsored jointly by the department of music, of which Paul J. Weaver is head, and by the board of managers of Willard Straight Hall, of which Foster M. Coffin is chairman. Ronald Ingalls and Luther M. Noss, new heads of the violin and organ departments respectively, have been cordially received in their previous recitals, and will play again later in the season. Another new faculty recitalist is Joseph Kirshbaum, violinist, whose wife, a concert harpist, will also be heard. Andrew C. Haigh and Ida Deck Haigh, pianists, retain their popularity with the local public. This entire Cornell group participates actively in the Composers Club, which has scheduled for May 3 its

metsch and Suzanne Bloch, in a performance of Elizabethan music; William Breach, Buffalo baritone; Mrs. Pauline T. Spencer, contralto; Julia Hardin, contralto; Stewart Seaman, bass, and various student instrumental ensembles.

At the Farmers' Week concert of the Cornell University Orchestra, Feb. 11, Loudon Greenlees, English baritone, will be the soloist. On Apr. 28, George L. Coleman will conduct the orchestra in its annual endowed concert under the Hinkley fund, the soloist to be Raphael Silberman, playing the Mendelssohn violin concerto, and the symphony, Brahms's First.

Glee Clubs to Be Heard

On April 22 the Men's and Women's Glee Clubs of Cornell, directed by Mr. and Mrs. Eric Dudley, and the Instrumental Club, directed by George L. Coleman, will give a joint concert. The Men's Glee Club alone will fill several engagements in February, and will be joined by the Instrumental Club in the Spring Day concert and the Commencement concert, as well as in a spring tour to Washington, New York, and other cities.

The most important musical event at Ithaca College is the annual Gilbert and Sullivan revival, directed by Bert Rogers Lyon. Walter Charles Roberts has charge of the staging and William Coad is rehearsing the orchestra. This

Bailey Hall Subscription Series Includes Prominent Artists — Cornell Faculty Members Heard in Weekly Concerts—'Iolanthe' Choice for Annual G&S Revival in Ithaca

season for the first time two operas will be presented—*Ruddigore*, March 4-7, and *Iolanthe*, May 20-23.

The Ithaca College Symphony will play another concert this season under William Coad's leadership, as will the Concert Band, with Walter Beeler. The Band will make a spring tour through Pennsylvania. Faculty recitals have been given by Mr. Coad and Leon Sampson.

Laura Bryant, supervisor of music, will conduct the annual May concert of

PEORIA AMATEURS GIVE TWO OPERAS

'Bohemian Girl' and 'Mikado' Given by Non-Professional Organization

PEORIA, Feb. 5.—The present season has witnessed a quite new venture along musical lines with the presentation of peoples' opera in the most literal sense of the word. Two performances each of two operas, *'The Bohemian Girl'* and *'The Mikado'*, under the direction of Roy de Valliere, who came down from Detroit for the purpose, have been given entirely by amateurs—cast, chorus and instrumental ensemble plus a ballet of youthful dancers. This Civic Opera Company, so styled, recruited its hundreds of participants from the city and surrounding towns.

The enterprise was sponsored by the Amateur Musical Club, Elizabeth Riesz, president. To the amazement of those who expected anything but a finished performance, it played to well filled houses and delighted the listeners. The undertaking was in no way connected with the activities of the WPA and, considered from the standpoints of musical entertainment, affording a valuable chance to many young amateur singers and musicians, giving great impetus to the practical study of music. Those taking leads included Annabelle Straesser Shively and Earline Deobler in the part of Arlin in *'The Bohemian Girl'* in the two separate productions; Julia Boelettio, as the Gypsy Queen and Harold Pierson, baritone, as Count Arnheim in the same work; Herbert

high school choral societies. The instrumental department is flourishing under the direction of Bernice Finch. The Junior Orchestra and Band, conducted by Eugenia Adamus and Clayton Weber, have already given a joint concert, and the Senior Orchestra and Band, conducted by S. Carolyn Marsh and Dayton Latham, are scheduled for a concert on March 19. In the demonstration in May two new groups will appear—a string choir and a girls' band, the latter with complete instrumentation.

Special Lenten and Easter music is planned for several leading churches, among them the First Baptist Church, at which Bert Rogers Lyon is the new minister of music. Mr. Lyon also directs the Ithaca College Choir this season, and has opened a studio in New York. The newly organized boy choir of St. John's Episcopal Church will sing Dubois' *Seven Last Words*, under the direction of George Daland. Important musical services will be held also at the First Presbyterian Church, with Eric Dudley, and at the First Methodist Church, with Ralph Ewing.

Lane as Nanki Poó and Merrie Laycock as Yum Yum, in *'The Mikado.'*

A thousand young musicians appeared in the annual band festival recently held here, representing thirty-five bands from central Illinois, with Dr. Joseph E. Maddy as principal speaker at the banquet and at informal gatherings of the boys. The festival throughout focussed attention upon the value of music to youth, particularly band music.

Noted Soloists Appear

So far this winter, the Amateur Musical Club has presented two notable artists in its concert series, Richard Crooks and Dalies Frantz, who performed before overflowing houses in the Shrine Temple and thoroughly delighted their audiences. Peoria music lovers were especially happy to have the opportunity to hear Mr. Frantz, winner in the National Federation of Music Clubs Contest, in a bona fide concert of his own. He attracted notice here a few years ago when he played the accompaniments for Steuart Wilson, English tenor, giving one or two solos himself.

The city remembers with pleasure the annual concert of the Peoria Symphony on Jan. 14, under direction of Harold Plowe, veteran conductor and founder of the first civic organization of its kind in Peoria fully thirty years ago. It is due to the sponsorship of the Amateur Musical Club that the orchestra has been kept together and has been enabled to continue its rehearsals and yearly program. HELEN HARRISON MILLS

Folk music, dances and lore of many regions will be a special event of the Texas Centennial Exposition which opens in Dallas on June 6.

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Kansas City

(Continued from page 169)

division of the Tau Chapter, will present eight afternoon programs on the third Sunday of each month. American, Medieval and Chinese Music are some of the features planned for the season. Musicales of a varied nature are included in the agenda. Mrs. Margaret K. Schmidt is the president.

Lucille and Carol Cole have resumed their plans to present sonata and chamber music programs. Three of these



Dr. Mabelle Glenn, Director of Music in Kansas City Public Schools, Reports Increased Interest on the Part of Pupils

events are announced for this season to be given at Epperson Hall. Catherine Wellemeyer Farley and Guido Rizzo augment the ensemble for trios and quartettes.

Conservatory Enlarges Faculty

The Conservatory of Music claims a substantial increase in enrollment of students this season, thirteen states in the union having sent students to this school. Harold Van Duzee, tenor, is a recent addition to the faculty. Dr. John Thompson, musical director of the school, has a six months' leave of absence beginning in February, during which time he will appear in recitals and lecture throughout the country, un-



Mrs. Franklin E. Murphy Is President of the Kansas City Musical Club

der the management of his publishers, G. Schirmer, Inc. Dr. Thompson has been invited to teach at the Juilliard School of Music this summer. In his place will come Maurice Dumesnil, French pianist. The Conservatory Orchestra continues under the direction of Forrest Schulz, who heads the violin department. Other faculty members include Edna Ver Harr Deacon, voice. Stanley Deacon, opera, chorus and voice, Helen Arden and Helen Burwell, dance. Lillian Sellers is assistant to the director and Isabelle Thomas is the registrar.

The Kansas City Guild of Allied Arts Teachers announces three concerts at Edison Hall. Their activities include monthly recitals by intermediate and juvenile classes. At the end of the year examinations are held and degrees, certificates and diplomas are conferred. The piano faculty includes, Alberta Boehm, Richard Canterbury, Gertrude Concanon, Lois Black Hunt, Mrs. Sidney Loeffler, Geneve Lichtenwalter, Cora Lyman, Mary Witters McNeal, Lucy Parrott, Gladys Schnorf and Virginia Tisdale Stroud; Assistant Piano, Eva Tisdale Williams; Organ, Gladys Schnorf; Violin, Markwood Holmes, Wort S. Morse and Russell Weber; 'Cello, Raymond Stuhl; Double Bass, N. De Rubertis; Voice, Charles Cease, Marianne Clark, Louie Collier Cranston, Ottley Cranston, Walter Ehrnman, Edna Forsythe and Nora LaMar Moss; Orchestral Training School, N. De Ru-

bertis; Theoretical Subjects, N. De Rubertis, Lucy Parrott; Operatic Training, Louie C. Cranston and Mr. Cranston; Dramatics, Lenore Anthony, Charles Cease and William Mack; Dancing, Ruth Glover and Mildred Lyons. Wort S. Morse is president of the organization and Lucy Parrott registrar.

Many Recitals Listed

The Kansas City Orchestral Training School, N. De Rubertis, director, opened its ninth season with a Christmas program at the Ararat Temple and another program celebrating the ninth birthday of the school will be held at the temple later this month. The orchestra will participate in the Bach program given by the Mu Phi Epsilon Sorority.

The Kansas City Philharmonic Woodwind Ensemble, the personnel including Brown Schoenheit, flute; Fred Pronio, oboe; Fred S. Joste, clarinet; Phillip Farkas, horn; William Kruse, bassoon and Savino F. Rendina, piano, will appear in concert at St. Mary's College, Leavenworth, Kan.; at the College of Emporia, playing for the Spring Music Festival, and at Bethany College, sponsored by Zeta Phi Omega Fraternity. Mr. Schoenheit is the general manager of the organization.

The Kansas City Music Teachers' Association includes musical programs in its monthly meetings. These programs are given by pupils of the association's members. Other plans include "Stunt Night" and in February, Walter Fritschy will be guest speaker. There will be a spring party in May and annual commencement exercises in June. Pearl Voepel is president, Mrs. Frederick Shaw, program chairman. The Missouri Federation of Music Clubs, Mrs. Victor Seiter, president, recently presented the gift of \$1,000 to Sir Carl Busch, in recognition of his ability as a composer and as a tribute to a fellow musician.

Powell Weaver, composer and organist, will have appeared in recital, at the end of the season in Springfield, Mo., Tulsa, Oklahoma City and Blackwell, Oklahoma, and Topeka, Salina, and Wichita, Kansas. 'Prime' and the 'Abbot of Derry,' are two songs he has recently composed.

Jacque Blumberg, assistant conductor of the Kansas City Philharmonic, continues as musical director of the Centre Symphony and Halevy Choral Society. These two organizations will produce an opera later in the season.

Bampton Soloist at Long Island Choral Society Concert

GARDEN CITY, L. I., Feb. 5.—The Long Island Choral Society, Maurice Garabrant, conductor, gave its winter concert at the Garden City Hotel on Dec. 13, with Rose Bampton as soloist. The club sang part songs by Mueller, Alcock, German, Debussy, Handel, Cain and Matthews, Kennedy, Rootham, Rowley, De Koven, Osgood and Maunder. Miss Bampton scored in Lieder by Schubert and Strauss, in a Verdi aria, and an American group, which included songs by Beach, Nordoff, Hart and Kramer, the last-named composer's new song 'Two Souls,' which the singer gave for the first time on this occasion. Nils Nelson was Miss Bampton's accompanist. Evelyn Smith Austin was at the piano for the chorus.

St. Louis

(Continued from page 166)

Memorial have been well attended and the final concert of "Classical and Romantic" music will take place on March 5. The Max Steindel Ensemble, with assisting artists, presents three of these concerts during the season. The St. Louis Chamber Music Society also presented a series of three concerts at the Women's Club, one of which is yet to be heard.

The Musicians Guild, with the largest membership in its history, numbering well over 200, is planning a special program in honor of Mr. Golschmann, who is honorary president. Edgar C. Taylor will be the special speaker for the occasion and a special musical program is planned. On the March program, Alfred Schmied, pupil of Rudolph Ganz, and Pearl Walker, soprano, will appear. The April meeting will feature the activities of the student section under Marion Mardoff, chairman. Hugo Hagen is president, M. Theresa Finn, vice-president; Margaret Lutkewitte, treasurer, and Ethel Starr, secretary.

Mixed Choir to Tour

The St. Louis A Cappella Choir of fifty mixed voices under the direction of William B. Heyne will appear in concert at the Municipal Auditorium on May 2. Prior to this appearance they will make a short tour with concerts in Milwaukee, Chicago and several other cities.

The Piano Teachers Round Table has featured monthly meetings with guest speakers on various topics related to the profession. Violet Duncan is president.

The Philharmonic Orchestra numbering over 100 musicians is consistently gaining in popularity and will give another concert in the Spring with a local soloist as guest. Alfred H. Hicks, conductor, has done much toward perfecting an ensemble of instrumentalists who are capable of essaying the larger orchestral masterpieces.

Plans Light Opera Season

The Municipal Theatre Association is making plans for its eighteenth season of light opera in the big theatre in Forest Park. There will be the regular season of twelve weeks, featuring several premiere productions and the remainder of the repertoire will consist of favorites of past seasons and new Broadway successes. Laurence Schwab has again been engaged as producing director. Henry W. Kiel is president and Paul Biesman, publicity manager.

Felix Slatkin, youngest member of the violin choir of the Symphony, has organized a string orchestra at the Y. M. H. A. The group have already appeared in a concert of delightful string music and plans call for another before the close of the season.

The Philadelphia Orchestra will be heard here in a concert in the Municipal Auditorium on May 9, as a part of their transcontinental tour. Leopold Stokowski will conduct.

The Italian Royal Opera in Rome was scheduled to open on the evening of Dec. 26, with Mascagni's 'Iris.'

London Times: "If there were more of his mind and talent, the organ might be saved. . ."

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NEW ORLEANS

Opera and Symphony of Interest in Southern City—
Young Local Pianist Performs With Minneapolis
Forces—Schools Give Recitals and Operas

By CLARA MAY FRIEDLANDER

NEW ORLEANS, Feb. 5.—Music lovers here started the new year with a month dedicated to opera and concert going. The calendar throughout the remainder of the season participated in by schools, clubs and local musicians.

The New Orleans Grand Opera Association, of which Benedict M. Grunewald is president, sponsored the San Carlo Opera for a week's engagement on Jan. 19-24 inclusive. The season's repertoire included: 'Madama Butterfly,' 'Pagliacci,' 'Cavalleria Rusticana,' 'Bohème,' 'Trovatore,' 'Tosca,' and 'Rigoletto.' Mr. Grunewald also presented the Metropolitan Quartet, last November and will bring Richard Crooks on Feb. 23, and Grace Moore on Mar. 17.

Feb. 10 marks the second appearance of the Ballet Russe here. The program to be presented is: 'Petrouchka,' 'Aurora's Wedding' and 'The Beautiful Blue Danube.'

The Philharmonic Society, Corinne Mayer, president, affiliated with the Columbia Concert Series, has offered Elisabeth Rethberg, Fritz Kreisler, The Minneapolis Symphony, and Nelson Eddy. Concerts yet to take place are Alexander Brailowsky, Mar. 2, and a seventh event to be announced. In addition to the two scheduled concerts, the Symphony gave two special ones, a "pop" concert on Jan. 26, and a Young People's Matinee, Jan. 28. At this concert the soloist was Irving Lyons, a sixteen-year-old local pianist, who had won a competition for the chance to appear. This youthful artist played the first movement of the Beethoven Third Piano Concerto, with a cadenza by Harold Bauer.

Honor Eugene Ormandy

Ormandy Day, so called in honor of Eugene Ormandy, conductor of the Minneapolis Symphony, was proclaimed for Jan. 26, by the mayor. The day was created to manifest the esteem in which Mr. Ormandy is held by the New Orleans music loving public and to recognize the honor which he received in his recent promotion to Philadelphia. The Minneapolis Symphony, an annual visitor for twenty years, has long been regarded locally as the Minneapolis-New Orleans Symphony.

The Dixon Hall Series featuring chamber music in intimate surroundings, continues with recitals which include: the Gordon String Quartet, the Trio Italiano with Alfredo Casella, the Vienna Choir Boys and Gregor Piatigorsky. This series is promoted by the Philharmonic Society for the benefit of its scholarship fund which has been the means of affording a score of students the opportunity to continue their musical education in the East and abroad.

Recitals of Interest

Albert Spalding and Mischa Levitzki were brought this season by the Gulfport College for Women, at Gulfport, Miss. Of outstanding interest was the organ recital given by Pietro Yon, of St. Patrick's Cathedral, N. Y., at the

Masonic Temple under the auspices of William Webb.

A great deal of activity is manifest in the music schools of the various educational institutions, so prominent a factor in the musical life of this city and its environs, and whose presentations form



Corinne Mayer, President of the Philharmonic Society, Honors Eugene Ormandy

an integral part of the city's artistic offerings. At Newcomb College an important venture was successfully undertaken by Maynard Klein, director of the Tulane University and Newcomb College glee clubs, in combining the two choruses of 200 voices to form a mixed choir. Their Christmas concert included selections by Palestrina, Bach's B Minor Mass and modern works. The Gilbert and Sullivan operetta, 'Iolanthe,' was given Dec. 13-14 by Newcomb and Tulane students under the baton of Leon Ryder Maxwell, director of the Newcomb School of Music. The school's regular Thursday recitals, given by faculty and students, will include, as a special event, a piano recital on Feb. 20 by Mary Heath of Robinson, Ill., a student at the Juilliard School.

Music School Broadcasts

The Loyola School of Music continues with a full program of regular classes and recitals. The Louisiana State University School of Music at Baton Rouge, broadcasts varied musical programs every Sunday over station WJBO. Its university opera season for 1935-6, in addition to 'The Student Prince,' performed Dec. 11-14, includes productions of 'Madame Butterfly,' Feb. 19-21; 'Manon,' in April and 'Carmen' in May.

The recently established Dillard University for Negroes is developing an active music department under Frederick Hall. Its mixed chorus has been chosen by the board of education of the Methodist Church to represent negro work in school music at the general conference to be held in Columbus, Ohio, in May. The chorus will give at this time a pageant, 'Heritage,' written and

directed by Frederick Hall. Plans for the Spring have included a concert for a white audience featuring a cantata and a group of negro spirituals on Feb. 4; an annual Mardi Gras Musical, and a Choral Festival.

Mary M. Conway, director of public school music, is making plans for the formation of a young people's symphony. The Association of Commerce is helping push the project. The personnel of the proposed organization will consist mainly of high school graduates who as students played in the various bands and orchestras. A notable feature at the young people's concert of



Richardson
Irving Lyons, Jr., Young New Orleans Pianist,
Was Soloist with the Minneapolis Symphony

the Minneapolis Symphony was the singing of a group of French folk-songs by several hundred school children. Plans are afoot for the presentation of a dramatic version of 'Lohengrin,' to be offered as a feature during National Music Week, May 3-9. All the musical interludes will be sung by school children. In addition, the seventeenth Music Memory Contest will be held that week, along with special programs in the numerous schools throughout the city.

The activities of the New Orleans Music Teachers' Association include a series of lectures on church music, and a series of surveys on music taught in public and private educational institutions in this city. Notable will be this organization's memorial program in March in memory of Dr. Giuseppe Farfara, local musician and composer.

The Louisiana Federation of Music Clubs, of which Mr. Louis Hullum is president, will hold its annual convention in Monroe, La., in April. During that month a state contest for vocalists and instrumentalists will be held, according to Guy Bernard, chairman of the New Orleans region.

The Treble Clef Club (women's voices) under the direction of Ferdinand Dunkley, is at work on Randall Thompson's 'Rosemary' cycle of four choruses, as well as part-songs by Gustav Holst and others, for performance later in the season.

BALTIMORE FORCES IN YOUTH CONCERT

Schelling Conducts for Children
—Gives Wagner Program—
Russian Operas Heard

BALTIMORE, Feb. 5.—The second program of the Young People's Symphony Concerts gave further proof of the educational features of this series sponsored by Frederick R. Huber, municipal director of music, and given comprehensive verbal explanation by Ernest Schelling. The rapt attention to the descriptive talk about the woodwinds, and the alertness with which the young audience listened to the program illustrating the special instruments, proved the instructive nature of these concerts. To the young people the high point of the program came with the playing of Harris's overture, 'When Johnny Comes Marching Home.'

On Jan. 26, Dr. Schelling chose an entire Wagner program for the third concert of the Baltimore Symphony. The musical achievement gained with very limited rehearsal time indicates that the artistic quality of the organization is rapidly developing. The enthusiastic audience made known its approval of Dr. Schelling's work.

First Children's Concert

At the opening concert of the series, illustrations of the development of the violin and string section were played by the individual members of the orchestra, and further enlarged upon through the various compositions of Purcell, Handel and two Pochon transcriptions of quaint American tunes. A breezy Tarantella by the conductor and the droll 'Animal Pictures' of Rudolph Ganz caused the youngsters much joy. All joined in the Municipal Anthem and the 'American' Fantasy of Victor Herbert climaxed the program.

William Albaugh, local manager, had the courage to support financially two evenings of opera at the Lyric on Jan. 27-28 in which the presentations given by The Art of Musical Russia, Inc., drew but very slender public response. This inattention seemed deplorable, as the productions of 'Le Coq d'Or' and 'Boris Godunoff' were indeed highly acceptable. The principals did excellent singing with pantomime and characterization that lent effectiveness and strength to the presentations. The finely trained chorus and the capable orchestra responded both evenings to the demands of the conductors, Eugene Fuerst and Alexander Smallens.

Cheslock Manuscript Played

The senior students' orchestra at the Peabody Conservatory of Music, Gustave Strube, conductor, gave a program consisting of the Weber 'Euryanthe' overture, a manuscript symphonic prelude by Louis Cheslock, a movement from the Bruch G Minor violin concerto, two arias by Tchaikovsky and Bizet, for baritone and Beethoven's Fifth Symphony. The manuscript prelude was conducted by the composer who is a member of the Peabody faculty. The score abounds in pages of resonant orchestration, and its lyrical and rhythmic substance made instant appeal. Nora Jean Statland, violinist, was the soloist in the Bruch Concerto, and Lansing Hatfield, baritone, interpreted the arias with considerable dramatic expression and technical excellence.

FRANZ C. BORNSCHEIN

POLITICS PLAY NO PART IN FRENCH MUSIC

Concert Performances Undisturbed by Sanctions; Artists Accepted on Merit Regardless of Racial or International Affiliations—Numerous Visiting Conductors—Menuhin, Casals and Milstein Among Recitalists

By EDMUND J. PENDLETON
PARIS, Feb. 1.

EUTERPE can no longer trip her way across the frontiers of Europe without a passport as she could in the golden ages of peace, prosperity and free trade in music. Her movements are entangled with labor laws, she is taxed before leaving a country, and examined for any dangerous ideas or unwelcome pedigree before entering another; she is bartered by economists and seized upon as a valuable weapon for propaganda by diplomats.

Keeping music free from politics has become a virtue which requires a certain courage and is an indication of a healthy constitution. Despite being surrounded by conflicting influences, the French public is giving proof of fair-mindedness in musical matters by the welcome it extends to noted artists of other countries regardless of politico-economic affiliations. Italy, Russia, Germany, Czechoslovakia—all corners of the continent have been represented by artists and guest conductors who have been accepted upon their merits.

At the same time Russian music was being banned in Italy, the young Italian conductor, Fausto Magnani, was bowing to enthusiastic applause for his masterful interpretation of Tchaikovsky's 'Pathétique' at his concert with the Padeloup Orchestra in the Opéra-Comique. Magnani has meridianal warmth, dramatic power and gestures, and when these are coupled with an unerring sense of balance the result is more than satisfactory. Conducting without a score, but indicating every detail with his left hand, he gave excellent readings of Haydn's 'London' Symphony and Respighi's 'Pines of Rome.' The contrast between the gay pranks of children depicted in the first part of Respighi's work and the mysteriousness of the Catacombs in the second part was particularly well emphasized. Magnani emanates fire that forbids his men from playing anything "as usual."

For those who admire tenor tones of extraordinary power, the singing of Amadeo Ricci, who figured upon the same program, must have produced a thrill, but his choice of songs and his interpretation offered little to interest lovers of music.

Festival of Russian Music

Gertrud Hrdliczka succeeded brilliantly at her first Paris appearance as a symphony conductor at the festival of Russian music given by the Poulet Orchestra in Pleyel Hall. Conducting the entire program from memory, Mme. Hrdliczka won the plaudits and affection of her audience by her command and interpretation as well as by her grace and precision. Her phrasing is not made up of extremes alone; half-tints, subtle nuances, strength, and calm are qualities which bring variety and breadth to her work. Her movements are free from affectation, reveal her thorough comprehension and obtain the immediate collaboration of the players.



Toppo

Gertrud Hrdliczka Conducted a Festival Program in Paris

Scriabin's Second Symphony, despite the unnecessary length of the work, was marked by seductive lyricism; contrast, color and spirited rhythm were shown in Liadoff's 'Kikimora' and 'Baba-yaga' and in Rimsky-Korsakoff's 'Russian Easter.'

Other visiting conductors included the German Von Hoesslin and the Portuguese Freitas-Branco who led the Paris Symphony, Vacalv Talich from Prague, and Eugen Szenkar, head of the Moscow Philharmonic.

At certain times of the year, and especially at Christmas, choral works receive particular attention. J. S. Bach's 'Passion according to St. John,' and Mass in B Minor were given by the Bach Society under the direction of Gustave Bret in the sympathetic setting of the Church of the Etoile. Excellent soloists including Mesdames Lise Granger-Daniels, Malnory-Marseillac and Lina Falk, and Messrs. Jean Planel and Jean Hazart took part.

Bach Choral Works Given

The Paris Philharmonic Choir of 120, directed by Ernst Levy, sang 'The Messiah' once with the Padeloup Orchestra, and again two days later at Midnight Mass in Saint Germain Church. Monteverde's 'Orfeo,' and Haydn's Mass in B Flat were given by the Société des Concerts with the assistance of the Chorale Pesneaud under Philippe Gaubert's direction.

A laudable effort to produce part of J. S. Bach's 'Christmas' Oratorio was made by the Orchestre de la Société Philharmonique with the Vlassoff Russian Chorus under Charles Münch's baton in the Pleyel Hall. The original German text was adequately sung, but one might regret that a more religious respect for the form of Bach's music had not been evident. Many cuts were made, fragments of the sixth part were interspersed with fragments of the second part, the tempi were a little too concertized, and there was diversity of opinion among the instrumentalists as to the correct (and most musical) way to play the grace notes—a confusion which the conductor should not have permitted.

New compositions recently played included a Symphony in D by Robert Casadesus heard in Pleyel Hall, Münch conducting. On the whole the work is clear

and graceful; the first movement is composed of gay liquid passages in alternating 3/4 and 4/4 time, the second is written in a style all too Ravellian, the third is a rhythmic scherzo and the last loses interest through a monotonous running theme continually passing from strings to woodwinds and vice-versa.

At the same concert, a picturesque setting of 'Les Amours de Ronsard' by Darius Milhaud, and a scholastic Fugue in F by Charles Koechlin were given for the first time.

At a concert of new works given by the Triton Society one of the most successful offerings consisted in Three Songs based upon Kipling's 'Jungle Book,' music by Maurice Delage for tenor voice and small orchestra. Georges Cathelat, who sings Pelléas at the Opéra-Comique, interpreted the songs. The first of these, 'Chil,' or the 'Vulture' utilizes a Hindu scale. 'Maktah,' or 'The Seal's Lullaby,' the second song, employs major-minor effects of waves, and the last song, 'Themmangee,' or the 'Song and Dance of the Tiger,' contains phonetics invented by the composer, the sense of which resides solely in their sound.

A 'Suite Burlesque' by Maurice Jaubert, a relentlessly dissonant piano concerto by Filip Lazar, a charming 'Suite Française' by Poulenc, and Hindemith's amusing sketch 'Hin und Zurück' made up the rest of the program.

The prestige of string instruments was admirably upheld by such excellent artists as Pablo Casals and Yehudi Menuhin, each of whom filled Pleyel Hall in recent recitals. Milstein was warmly applauded in Gaveau Hall, and among the younger French violinists who played with orchestra were Lola Bobesco, Ginette Neveu, and Denise Soriano.

Lovers of chamber music attended the performances of the Beethoven quartets given by the Léner foursome, and also

welcomed the new Reitlinger Quartet who won a marked success at their first concert in Chopin Hall. Deft emphasis of thematic material, ensemble, finesse, and beautiful tone characterized their debut, and augurs well for their coming concerts.

Ruth Slenczynski Appears

Few child-prodigy pianists could have played the program which Ruth Slenczynski at the age of ten rendered so successfully before an enthusiastic audience in Gaveau Hall. Her program was worthy of the best of mature artists. The mental and technical command with which she played a Bach Partita, Beethoven's 'Walden' sonata, Schumann's 'Papillons,' the Grandes Etudes after Paganini by Liszt, a Chopin Ballad, Weber's Rondo Brilliant and several Chopin Etudes for encores seems little short of the miraculous.

Adolphe Borchard's piano recital, also in Gaveau Hall, was marked by astounding breadth and brilliance. The greater works of Liszt made up the program with a Mozart sonata in C injected in the middle like a patch of blue sky midst wind and storm. Opening with Liszt's B Minor Sonata, M. Borchard continued with three etudes and the Legend of St. Francis. After the Mozart, six Hungarian Rhapsodies followed each other with scarcely time to catch a breath. The Campanella was crystalline, and Liszt's transcription of Wagner's Death of Isolde terminated the recital with elegance and a remarkable display of technique.

Brailowsky, Rubinstein, Alexandre Tcherepnin, Curzon, Eleanor Spencer, and Jean Vigué, young French pianist, who together with Pierre d'Arquennes gave an interesting program of fourhand piano music at the Ecole Normale Hall, were the principal defenders of keyboard philosophy during the past month.

LOS ANGELES HEARS SEVERAL NEW WORKS

List Plays Shostakovich Concerto with Klemperer—Reiser, Knipper Premieres Given

LOS ANGELES, Feb. 5.—Unusual interest centered in the concerts of the Philharmonic on Jan. 23 and 24. Eugene List, talented young Los Angeles pianist who has been playing successfully in the East, was soloist with the Klemperer forces, playing the Shostakovich Piano Concerto. The work was new to these parts and the young pianist made an excellent impression, playing with technical brilliance and beauty of tone. The program also included Vivaldi's Concerto Grosso with Sylvain Noack, Ilya Bronson and Henry Svedrofsky, as soloists, and Beethoven's Third Symphony. The Beethoven was played in truly commanding style and brought both Mr. Klemperer and his men a prolonged ovation.

Joseph Szigeti was soloist in the orchestral concert on the previous Saturday night, playing Brahms's Violin Concerto with great beauty of tone and mastery of style. He was heard by a large audience that included many teachers and students, who gave him unstinted praise. The program also included Beethoven's 'Leonore' Overture No. 3 and Rimsky-Korsakoff's 'Schéhérazade.'

New Reiser Work Played

The orchestral program of the Federal Music Projects, Modest Altschuler, conductor, included a first performance of Dr. Alois Reiser's Symphonic Poem, 'Erewhon,' in its programs on Jan. 24 and 26. The work, based on Samuel

Butler's book of the same name, is a well-wrought composition, including both lyric passages of insistent melodic design and measures of intensely dramatic power. The treatment is modern with unusual discernment shown in the use of the brass and woodwinds. Dr. Reiser, who is a graduate of the Prague Conservatory under Anton Dvorak, conducted, and was given a hearty ovation. He is now head of the opera department of the Federal Music Project. The program also included Dvorak's 'New World' Symphony, The Prelude to Wagner's 'Die Meistersinger,' and a first local performance of a charming and colorful suite, entitled 'Vanch,' by Knipper. The orchestra, composed of some eighty-five musicians, is making rapid strides in achieving homogeneity and is fulfilling its mission by giving several concerts a week in various centers. Regular concerts are given by the concert band under Don Philippini, and the Mixed Chorus, Ezri Bertrand, conductor, has given several performances of Stainer's 'Daughter of Jairus.'

HAL D. CRAIN

Frances Pelton-Jones in First of Tuesday Salons Intimes

Frances Pelton-Jones, harpsichordist, presented the first of her Tuesday Salons Intimes at the Plaza on the afternoon of Jan. 28 assisted by Giovanni Nisita, tenor. In addition to seventeenth and eighteenth century works, Mme. Pelton-Jones offered a group by modern composers including Fanny Reed Hammond, A. Walter Kramer, and William H. Woodin. Mr. Nisita was heard in songs in Italian and English.

DALLAS



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Dr. Paul Van Katwijk, Dean of Music at Southern Methodist University and Conductor of Dallas Symphony

By MABEL CRANFILL

DALLAS, Feb. 5.—Though the current season is far advanced, there yet remain many musical events to be heard. The Dallas Symphony is in its eleventh season under the efficient conductorship of Dr. Paul Van Katwijk, who is also dean of the music department of Southern Metho-



Eli Sanger, President of Civic-Community Music Association, Inc.

dist University. The orchestra numbers seventy-six and is composed of both men and women. Their schedule calls for six programs this season, one each month from November through April. The three that remain are: On Feb. 9, Eva Gordon Horadesky, mezzo soprano; on March 3, Mme. Maria Kurenko, Russian coloratura soprano, whose husband Feodor Gontzoff is a resident of Dallas; and at the last program in April, Luis Millet, young Spanish 'cellist, a member of the orchestra.

These programs always draw the largest audiences of any musical attractions given in the city, and are held at Fair Park auditorium on Sunday afternoons. The Dallas Symphony Society sponsors the orchestra; Arthur L. Kramer is president; Harold J. Abrams, vice president; Mrs. Ella Pharr Blankenship, secretary, and Mrs. C. P. Adams, treasurer. The supporters of

Dallas Symphony Increases in Popularity—Monte Carlo Again Booked by Interstate Circuit, Inc.—Philadelphia Orchestra to Appear for First Time in City—Negro Music Stressed



Mrs. Charles Clinton Jones, Serving Her Second Year as President of Dallas Federation of Music Clubs

the Dallas Symphony Society are in two divisions, patrons, who contribute \$100 or more each year, and subscribers, who contribute \$25 for the season.

The Civic-Community Music Association is having its most successful season, the membership numbering over 2200. Already three splendid artists have been heard, and two are yet to come. The popular young American singer, Gladys Swartwout, member of the Metropolitan Opera Company, will make her first appearance here on Feb. 25; and on March 19, the St. Louis Symphony, conducted by Vladimir Golschmann, will end the season.

Eli Sanger, who has served so capably since the beginning several years ago, as president of the Civic-Community Music Association, is continuing in that capacity, and Willie Mae Seigel and Della Brilling are the secretaries. All programs are given at McFarlin Memorial chapel, and packed houses are the rule.

San Carlo Opera Returns

So successful was the season of opera given by the San Carlo Opera company last year, that the Interstate Circuit, Inc., has brought them again to the Majestic Theatre. Four operas were given: 'La Boheme,' 'Tannhäuser,' 'La Traviata,' and 'Il Trovatore.' The Interstate Circuit, Inc., are owners and operators of a large chain of theatres; Karl Hoblitzelle is president and R. J. O'Donnell, general manager. Herbert Marcus, chairman, and the Grand Opera Committee, composed of other outstanding business men, acted as sponsors.

Several interesting events under independent management are yet to be given. For the second time, Mrs. John

F. Lyons is presenting the famous Ballet Russe de Monte Carlo, on Feb. 6. It proved most popular last season. This will occur at Fair Park auditorium, where Fritz Kreisler, eminent violinist, performed under Mrs. Lyons' management earlier in the season.

The Trio Italiano, composed of Alfredo Casella, pianist and composer; Alberto Poltronieri, violinist; and Arturo Bonucci, 'cellist, will be presented by Mu Phi Epsilon, musical sorority, in a well planned program at McFarlin Memorial chapel on Feb. 13.

The Philadelphia Orchestra, under the direction of Leopold Stokowski, will make its first appearance in Dallas on April 23, location to be announced. The Grand Opera Committee, of which Herbert Marcus is chairman, is responsible for the visit of this famed organization.

The Organists Guild, which has already presented several of its members in programs, has two additional programs on its list—Katherine Ham-

mond, and Mrs. Ernest Peoples, Jr., organists, and Mrs. Albert Smith, soprano, at City Temple, on March 3; and on May 5, Mrs. Ellis Schuler and Elizabeth Hart, organists, assisted by the choir, directed by Mrs. J. Roscoe Golden, at Highland Park Methodist church.

Late in February, the Music Study Club will present its president, Mrs. Joseph B. Rucker, pianist, to an invited audience at Dallas Woman's Club.

The Music Committee of Dallas Woman's Club, which successfully managed a concert given by Richard Crooks, tenor of Metropolitan Opera, in November, will sponsor another program at the Club in March. As it is Texas Centennial year, and this program will be given near Texas Independence Day, it is to be called "From An Old Music Album," and will feature old music. The artists, who will appear in costume, are Mrs. Ralph Wood

(Continued on page 204)

DULUTH SYMPHONY AID TO COMMUNITY

Civic Ensemble Adds to Artistic and Financial Stature—Noted Soloists Are Guest Artists—Program of May 20 May Include New Work by Minnesota Composer

By NATHAN COHEN

DULUTH, MINN., Feb. 5.—Finding itself in its third season a very definite part of community life, the Duluth Civic Symphony during the current year is playing to larger audiences and, from both the financial and artistic viewpoint, is growing rapidly. The season's schedule included six evening concerts, three of which already have been given. The remainder will be played in March, April and May with Eunice Norton, pianist, and Julius Huehn, baritone, appearing as soloists, respectively, at the first two programs. Albert Spalding and Rose Bampton appeared with the orchestra at the opening concerts and added a great deal to the success of the season, Mr. Spalding playing the Brahms Concerto and Miss Bampton sang excerpts from 'Tristan und Isolde.'

As has been his custom during the last two seasons, Paul Lemay, conductor, is including at least one contemporary composition on each of the programs. At the Jan. 10 concert, he conducted Constant Lambert's 'Rio Grande' with Ramona Gerhard playing the important piano part. At the March concert, the contemporary composition will be the first performance outside of New York of John J. Becker's Concerto 'Arabesque' for piano and orchestra, with Miss Norton at the piano. Dr. Becker, former head of the music department at St. Thomas (Minn.) college, now is director of the WPA music project in the state.

The year's closing program will be on May 20 when Mr. Lemay will lead the orchestra in a popular request performance. The Minnesota State Federation of Music Clubs has arranged its annual convention so that members will be able to attend this concert—and to make this program of particular interest to Minnesota musicians, efforts are being made to present a work by a Minnesota composer. The federation is seeking a



Paul Lemay, Conductor of the Duluth Civic Symphony

manuscript which yet has not been performed.

Looking ahead to the 1936-1937 season, the board of the symphony association is to hold its annual session soon to elect officers and directors and begin plans for the annual drive for the guaranty fund. The orchestra will end the current season without a deficit and, as the number of subscribers to the guarantors' fund this year was greater than last year, the directors are looking forward to the campaign in an optimistic frame of mind.

Business men of the city are raising a \$30,000 publicity fund and a share of this money will be turned over to the orchestra if arrangements again are made for a series of nationwide broadcasts such as have been undertaken the last two years.

Aside from the orchestral concerts, the city has heard three programs presented under the auspices of the Matinee Musicale, the artists being Agnes Davis, soprano; the Nashville Old Harp Singers and the duo-pianists, Bartlett and Robertson. One of the society's most popular afternoon programs was a marionette production of Gilbert and Sullivan's 'Trial by Jury,' produced under the direction of Dell Hinshaw Wheeler.

OMAHA

By EDITH LOUISE WAGONER

OMAHA, Feb. 5.—Nelson Eddy is the one artist yet to be presented by the Tuesday Musical Club on March 9, on its 1935-36 program. Anticipation is keen. Mrs. Charles M. Wilhelm, president, and Juliette McCune, program chairman; assisted by a large board of women, have achieved for the Tuesday Musical, a most successful season. This club, organized many years ago by prominent women musicians for purposes of mutual improvement, now numbers over 1,600 members, and brings the world's greatest artists.

No less successful in its field is the Friends of Music, Mrs. James E. Davidson, president, an organization of some 300, which not only affords hearings to local artists, but has rendered financial assistance. During Sandor Harmati's residence here the Friends acquired a large library of orchestral scores. Mabel Allen Smails, soprano, with Martin Bush, accompanist, will be presented in recital in February. In March, Central High School a cappella choir, under Carol Marhoff Pitts, widely known authority on school choral work.

Teachers Sponsor Broadcasts

Vernon C. Bennett is serving his second term as president of the Omaha Music Teachers' Assn., whose slogan is "The richest child is poor, without musical training." It sponsors two student broadcasts each week, and presents a Young Artists series on Sunday afternoon, at Joslyn Memorial Lecture Hall.

One of the oldest organizations in the city is the Amateur Musical Club, whose president, Mrs. Conrad Young, has served a number of years.

Dorothy Cogswell is president of the Matinee Musical Club, and Ethel Woodbridge Murphy of the Monday Musical. A special study of 20th century music is the project of the Music Appreciation Club, under the guidance of Nell Darnell Crane, song composer. The Fortnightly

Nelson Eddy Remaining Artist to Be Heard in Notable Series Sponsored by Tuesday Musical Club in Omaha — Other Groups Also Promote Activity — Hope Held for Symphony Revival



Juliette McCune, Program Chairman of the Tuesday Musical Club, Omaha

Musical Club, Evelyn Reese, president, gives miscellaneous programs, each member appearing three times each season. Its membership is limited to thirty-two.

Louise Shadduck Zabriskie, F.A.G.O., is dean of the Omaha chapter of the Organists' Guild, with George Johnston sub-dean. Luella Anderson heads the Clef Club.

The Omaha Philharmonic Association has, as its objective, the reorganization of the Omaha Symphony. It will sponsor a Spring Musical Festival, probably during National Music Week. Vernon Bennett is president and a leading spirit is William Schmoller, perennial supporter of the arts.

have been given, and classes in piano, harmonica and group singing, in the Mexican districts.

Mrs. Charles Clinton Jones is serving her second year as president of the Dallas Federation of Music Clubs, which now includes ninety-three clubs, as follows: Thirty-five senior clubs; twenty-seven junior clubs, which include high school music departments; and thirty-one juvenile. It is doubtful if any other Federation in America has a larger representation. Mrs. Jones is also active in state and district federation work.

Other officers of the Federation and their special committee work include: Mrs. Bard Paul, first vice-president, who is also program chairman; Mrs. Maude Davis Kyle, who is Extension chairman; Mrs. Walter Alexander, third vice-president, who acts as chairman of the Junior Federation, a branch of the larger organization. Mrs. James G. Regester, fourth vice-president, heads a large committee of sixty musicians who are planning many things in connection with the celebration of Texas Centennial at the time it will be held in Dallas, from June through the fall. Mrs. Harry Steinberg is recording secretary, as well as year book chairman; Mrs. Fred H. Austin is general chairman of the department of American music, and has eight committees

UNIVERSITY CONCERT SERIES BRINGS OUTSTANDING MUSIC TO COLUMBIA

COLUMBIA, Mo., Feb. 5.—Musical events of a varied nature, fill the schedule of the Missouri State University town. Included in the University Concert Series, under the management of James T. Quarles, are Sergei Rachmaninoff; the Kansas City Philharmonic under Karl Krueger; the Saint Louis Symphony, Vladimir Golschmann, conductor; and Nelson Eddy, baritone. Mr. Eddy, who will appear in March, has established at the University of Missouri, the Nelson Eddy Trophy, to be awarded annually for an Inter-Sorority Sing. The first award will be made by Mr. Eddy at his March concert.

Faculty recitals at the university will be given by Birger Beausang, baritone, and Rogers Whitmore, violinist. The University Chorus is preparing for performance in February, Edward Elgar's canata, "The Music Makers."

During examination week in the spring the custom of giving organ recitals will be continued by Neta Williams of Stephens College, Charlotte Morse of Christian College and Dr. James T. Quarles, of the Department of Music, University of Missouri. These recitals have become extremely popular, and are given for the purpose of affording recreation and relaxation after the strain of examinations. The University Symphony, personnel of about fifty

working under supervision: American Composers, American Operas, American Orchestras, Chamber Music and Contests, Local Choir Festivals, Music Week, and National Music Week, and also the committee on Philanthropy.

Mrs. Claude Dennis is treasurer and contest chairman; Mrs. John M. Boyd, parliamentarian. Mrs. Mamie Folsom Wynne, in addition to serving as auditor, is general chairman of the education department, composed of the following committees: School Music, Library Extension, Music in Settlement Schools, Motion Pictures, Pageantry, Music in the Home, Music in Industry, Music in Religious Education, Civic Music and Radio Music.

Mrs. Emma Purvin Coleman, historian, is also chairman of special memberships. Mrs. Ralph Porter, librarian; Miss Francis Bretherton, in charge of publicity; Mrs. Laura Ferree, finance chairman; Mrs. R. R. Ray, Social chairman; Mrs. Reuben Jackson, courtesy chairman; Mrs. Roland Martin, juvenile department head; Mrs. R. E. Chambers, chairman of the two special music weeks mentioned, and Mrs. Carrie Munger Long, in charge of library extension. Federation meetings are held once each month, at which times all clubs send representatives, and programs are given by various groups.

City Schools Active

The excellent musical training given the students in all the city schools has done much toward making them appreciative of good music. In the several high schools, there are bands, orchestras and glee clubs, each school having its own capable leader. An all-city chorus, an all-city orchestra, and an all-city glee club is chosen, each group numbering about 300. These ensembles appear in public during the season, and always do splendid work. At the close of the current school year, in early June,



Doctor James T. Quarles, Chairman of the Department of Music, University of Missouri

members, will be heard through the season.

The Monday Musicales, a local organization, Mrs. Anna Froman Hetzler, president, exchanges artists with surrounding towns. They present six concerts through the year, including a choral ensemble program and a costume recital.

which is concurrent with the opening of the Texas Centennial, several programs will be given by these groups at the Centennial.

All students are urged to attend the programs of the Dallas Symphony and special prices are made to them for season tickets, and a section reserved for them. In each elementary school, there is a radio, placed there by the Parent-Teachers' Association, over which important broadcasts are heard, note books being kept by the pupils. Piano instruction in group classes is also given in these schools.

Miss Sadie Williams is supervisor of music in the elementary schools and junior high schools, and Mrs. Carrie Munger Long is assistant supervisor in these lower schools. L. V. Stockard is general supervisor of music of the several high schools. The directors are Allys Field Boyle, Ruth Johnstone Curtis, Mae Haseltine, George E. Hurt, Otto Michels and Louise Wilcox.

Negro Music Preserved

A word should be said concerning the preservation of the Negro folk songs in the Negro schools. Special stress is placed on this type of music in the Booker T. Washington Colored High School, by the supervisor, Albert Jackson, and the glee club is encouraged to sing the old spirituals of their race.

Three programs are scheduled by the Southern Methodist University Symphony Orchestra, conducted by Harold Hart Todd, member of the music faculty of the University: one in February, one in March, and the last in May. This organization, which was formed last season, numbers seventy men and women. One concert already has been given at McFarlin Memorial Chapel.

The fifth in a series of recitals by the faculty of the Henry Street Settlement Music School was given on Feb. 6 at The Playhouse.

DALLAS

(Continued from page 203)

soprano, Mrs. Madison Adams, contralto, Mrs. J. H. Hill, pianist. Mrs. W. J. Lewis is chairman and Mrs. Marc Anthony, vice chairman.

Music Clubs Broadcast

The activities of the Dallas Federation of Music Clubs assume varied forms. Recently the Federation has established a downtown library, and plans are going forward to make this available for research, and, when necessary, circulation. Interest is encouraged in good films, and members are urged to patronize them. Toward this objective Mrs. F. H. Fry and her committee have done much work.

Mrs. T. H. Littlepage is chairman of radio work, and is also a member of both the state and district committees on radio. Programs thus sponsored present not only well-known artists on the several local radio stations, but also young musicians.

Through the co-operation of Mrs. Guy H. Dougherty, chairman of philanthropy, and Miss Antonio Wolters, chairman of settlement work, programs



The Free Library

New Utica Orchestra Formed by Merger—Gualillos and Shute Co-conductors — Symphony Continues Performances —1,000 To Take Part in Biennial Sängersfest — Music Clubs Join

By ELLIS KENNEDY BALDWIN

UTICA, Feb. 5.—With the merging of two of Utica's largest musical organizations and ambitious programs sponsored by other groups Uticans look



Nicholas D. Gualillo, Formerly of the Utica Symphonic Orchestra, Is Now Co-Conductor of the New Utica Orchestra

forward to a brilliant season here in 1936.

Thomas Brown Rudd, president of the Civic Musical Society, announced four more concerts this season. The Avon Theatre has been leased for the evenings of Feb. 20, March 26, April 30 and June 4. This organization is now made up of the Civic Chorus and Orchestra and the Utica Symphonic Orchestra. Berrian R. Shute, who conducted the civic units, and Nicholas D. Gualillo who led the symphonic aggregation, are now co-conductors. The merged orchestras are now called the New Utica Orchestra. Mrs. Joseph M. Welsenbach is president of the chorus.

Assisting Mr. Rudd are these officers of the society: vice-presidents, Johannes Magendanz, Mrs. William F. Dowling, Mrs. Franklin J. Ely, Mrs. Harold V. Owens, George M. Wald and Mrs. Harold V. Owens; chairman of the finance committee, Harry Markson.

The Utica Symphony under the baton of Edgar J. Alderwick is continuing its competent performances, the first hav-

ing been given Jan. 27 at the St. Francis de Sales auditorium. Mr. Alderwick will resume its direction in March and early in May. His orchestra has a complement of sixty musicians.

Roland E. Chesley, who brought Kirsten Flagstad to Utica for her first recital of the 1935-36

season, will close his presentations some time in March with a program by Nini Theilade, assisted by other



Berrian R. Shute, Who Led the Civic Chorus and Orchestras, the Other Conductor of the New Utica Orchestra

artists. The Chesley concerts have drawn the largest crowds of any concerts in Utica. His sponsorship of the Boston Symphony at the Stanley brought approximately 4,000 from all parts of Central New York.

New Methods at Etude Club

Musical methods studied in Europe this past season by Marjorie Robert, president of the Etude Club, are now being used by that organization. Other officers are Mae Swancott, Elysee Davis, Mary Nightindale, and Margaret Terry.

Dr. Johannes Magendanz, head of the Utica Conservatory of Music is scheduled as one of the Etude speakers this spring. To create friendly relationship between the Etude and the B Sharp Clubs, the two leading musical clubs, Miss Robert invited Mrs. Fred J. MacMackin, president of B Sharp, to speak to the Etude group. A series of meetings at the homes of members are planned. The annual musical jamboree will be conducted April 15 and the annual dinner and election is slated for May 6. The club is sponsoring a series of extension programs.

The Community Concerts sponsored by the B Sharp Musical Club will conclude March 12 when Rose Bampton and Nino Martini sing at the Utica Theatre. Mrs. MacMackin is assisted by Mrs. Earl B. Worden, Mrs. Berrian Shute, Helen Hale Brockway, Margaret Griffith, Mrs. Clara Drury Walsh, Harriet Woodworth, Mrs. F. H. Kassing and Leah Sladusky.

Extension programs planned by the B Sharps include concerts at the House of Good Shepherd, Marcy State Hospi-

UTICA



Roland E. Chesley, Local Manager, Who Brings an Imposing Array of Artists to Utica

tal, St. Luke's Home and Grace Church House. An evening recital will be given for the public at Hotel Utica March 1. A number of afternoon and evening recitals for members only will be concluded May 13 with the annual meeting and buffet supper to be conducted at the Yahnundasis Country Club.

Under the direction of Mrs. Jessie Nash Stover, president, the Musicians Forum will sponsor National Music Week here this spring. The Forum has been active in a campaign to obtain higher remuneration for local musicians. Assisting Mrs. Stover are Mary Nightingale, Mrs. Constance Duin Beard, and Clara Drury Walsh.

1,000 to Join Sängersfest

The upstate New York Sängersfest will take place in Utica in June, 1937. The Utica Männerchor will be in charge. It is expected that the event will attract about 1,000 singers. The Sängersfest is conducted on alternate years.

Peter Stammberger, president of Männerchor, the city's oldest singing society, is directing an indoor carnival this month and a concert in April to raise funds for the Sängersfest. Other officers are Herman Marienhagen, Carl Durr, and Francis A. Werthman.

The Polish Male Choir under the presidency of Louis Drejza is planning a series of concerts to be heard in West Utica. George M. Wald directs the choir which forms a part of the Polish Singers Alliance of America.

The Cymreigyddion Society is laying plans for the eightieth annual Utica Eisteddfod to be conducted in the Utica Free Academy auditorium New Year's Day 1937. A drive this fall will be made to get more entrants for the various competitions. While this year's

Eisteddfod had a good attendance the number of entries in the various contests was not up to par.

NEW UTICA SYMPHONY IN INITIAL CONCERT

Budget Campaign of Civic Musical Society Attains Appropriation Mark

UTICA, N. Y., Feb. 5.—With the first concert presented on Dec. 19 the re-organized Civic Musical Society announced that its budget campaign was successful with a balance in the treasury. Thomas Brown Rudd, society president, said the budget is \$8,440, which was raised through the sale of season tickets and solicitation of gifts. The re-organized society includes the Civic Chorus and the merged Civic Orchestra and the Utica Symphonic Orchestra. Berrian R. Shute and Nicholas D. Gualillo are co-conductors.

A unique organization called the second division of the merged orchestra, made up of the overflow, is conducted by Eugene Gantner, concert violinist of the merged units.

It was decided to call the merged orchestra the New Utica Orchestra. No concerts are planned by the second division for several months, but its members will be available for programs at civic and charitable functions.

Shute Plays Beethoven Concerto

The initial concert at the Avon Theatre was the first of a series of five planned by the society. Mr. Shute was soloist, playing Beethoven's Piano Concerto No. 4 in G, Op. 58. The chorus sang the Handel 'Hallelujah Chorus' and part of the Bach Mass in B Minor, led by Mr. Shute.

Under Jesse Nash Stover the Musicians Forum held an interesting series of meetings this fall. The Forum had Arthur Fiedler as its guest speaker the day the Boston Symphony played in Utica, sponsored by Roland E. Chesley. Mr. Chesley is also sponsoring the appearance of Theilade in March. The B Sharp Musical Club will bring Rose Bampton and Nino Martini to Utica the same month. The Colgate University Glee Club gave its annual concert at the Tabernacle Baptist Church recently.

Preparations were complete for the seventy-ninth annual Eisteddfod, sponsored by the Cymreigyddion Society, which attracts Welsh musicians from all parts of upstate New York. Dr. Lewis Watkins, composer of 'Lead Kindly Light,' of Philadelphia, and Dr. D. E. Jones, music critic of the Scranton Tribune-Republic, were scheduled to adjudicate.

ELLIS K. BALDWIN

Julius Huehn, bass-baritone of the Metropolitan Opera, will give a recital at Wilmington, N. C., on April 17.

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Harrisburg

(Continued from page 173)

was heard on Jan. 23. A festival of junior choirs, to be presented under the auspices of the Harrisburg Guild of Organists, will be an early spring event. The Chapter will also give a concert in the old Derry Church, which has been restored recently, by M. S. Hershey.

The Pianoforte Club, consisting of six artist pianists of the city, presented James Mannix in recital Jan. 23. Oliver K. Spangler will be heard in recital during February. Later in the season all members of the club will participate in an ensemble recital.

To Give All-Brahms Program

The Brahms Club, a choral organization of mixed voices under the direction of George Sutton, has been actively engaged during the current season. The club has offered five concerts and has seven additional appearances scheduled. An all-Brahms program will close the season. The Amphion Male Chorus, Howard Gensler, conductor, will present a spring concert, the date to be later announced.

The Schubert Club, a women's choral organization, is heard frequently in concert. Several concerts are planned for the spring season. The Madrigal Singers, five women vocalists, are busily filling concert engagements. The Community Choral Society is listed for a concert during April. Salome Sanders is director of the Schubert Club, the Madrigal Singers and the Community Choral Society.

The choir of the Market Square Presbyterian Church, Henry Whipple, organist and choir director, will sing Brahms' 'Requiem,' Verdi's 'Requiem' and the 'St. Matthew's Passion' of Bach at vesper services during the Lenten season.

NEW EXTENSION SCHOOL OF PIANO IS ORGANIZED

Institution to Aid Established Teachers Will Have Training Centres Over Country

The Oxford Extension School of Piano Playing, with headquarters at 62

Cooper Square, New York, recently received its charter from the Board of Regents of the State of New York as a training school for teachers of piano. The purpose of the school is to enroll already established teachers rather than to set up an institution to compete with such teachers, it is said. Those affiliated are qualified to present certificates of appointment to their pupils as they complete successive stages of piano study.

Plans call for the establishment of normal courses in various educational institutions throughout the country in which authorized instruction for prospective members may be obtained. Thus far, fourteen such courses have been established in as many institutions.

As the result of the favorable report of a committee composed of Charles Beetz, Morris Haber and Nathaniel Gross, appointed to study the new school and its probable effect upon piano teaching, Osbourne McConathy, newly appointed chairman of the division of administration of the Oxford Extension School of Piano Playing, was invited to appear before the Associated Music Teachers' League of New York at a recent monthly meeting in Steinway Hall.

Rosemarie Brancato and Marcel Hubert in Recital at Charlotte, N. C.

CHARLOTTE, N. C., Feb. 5.—Rosemarie Brancato, soprano, and Marcel Hubert, cellist, were heard in a joint recital here recently in Elizabeth School Auditorium. Miss Brancato sang several old English airs, 'Phyllis Has Such Charming Graces,' 'The Pretty Mocking Bird,' and A. Walter Kramer's 'Swans' and other works. Mr. Hubert played Schubert's 'Ave Maria,' a Tartini Adagio and works by Kreisler, Ravel and others. Both artists were warmly received. The accompanists were, for Miss Brancato, May Harrow; for Mr. Hubert, Harold Dart.

Gordon Quartet Plays For 'Bohemians'

The Gordon String Quartet, Jacques Gordon and David Jackson, violins; Paul Robyn, viola, and Naoum Benditzky, cello, played Henry Hadley's Quartet, Op. 133, and Beethoven's Quartet, Op. 59, No. 2 in E Minor, on the program of the fourth regular monthly meeting of 'The Bohemians,' at the Harvard Club on Jan. 6.

Milwaukee

(Continued from page 167)



Samuel A. McKillop, President of the Lyric Male Chorus for Thirteen Years, Is Also Chairman of the Civic Music Committee of the Wisconsin State Federation of Music

president, there are now about 1,800 members.

Another fine series, the Music Lover's Course, sponsored by the Arion Musical Club, is taking place in the Pabst Theatre. There are five concerts in this course two of which remain; the oratorio 'St. Paul,' which will employ fine soloists as yet unannounced, on May 3, and a recital by Helen Jepson.

The Lyric Male Chorus, an organization known all over the country, will bring the noted tenor James Melton to the Auditorium, Feb. 11, and will appear again on May 7. Herman F. Smith, supervisor of public school music in Milwaukee, is the competent conductor and Arthur Arneke the accompanist. Samuel A. McKillop, president of the Lyric for eighteen years, is a whole hearted supporter of all Milwaukee musical activities, as well as a devoted president.

Alfred Bergen, the dynamic conductor of the Symphonic Male Chorus, which is doing first class work despite its comparatively recent organization, announces a mid-winter concert in the Pabst Theatre for Feb. 20, and another for April 30. Mr. Bergen, who is also director of the Marquette University Mixed Chorus, will present Elgar's 'Dream of Gerontius,' with soloists and orchestra the latter part of March.

Elizabeth Arneke, who founded and manages the Society of Musical Arts, which presents six young artists annually in the Athenaeum, is doing a real service. These young musicians are provided opportunity for public appearances and criticism, which they would otherwise find difficult and expensive. Mrs. Arneke holds annual auditions, the expenses of which are paid out of the subscriptions. There are three still to be given.

Chorus to Give Bach Works

Noble Cain, whose A Cappella Chorus provides some of the best singing of the entire season, will present a program at the dedication of the new Shorewood High School Auditorium in the near future. Mr. Cain, whose reputation is national, announces some fine Bach numbers for the forthcoming program.



Lassalle

Mrs. Frederick Charles Thwaits, Retiring Chairman, Milwaukee Orchestra Association

The organization is sponsored by the Shorewood Opportunity School.

The International Opera Chorus, formerly sponsored by the Y. W. C. A. but now under its own power, has as its presiding genius Lorna Hooper Warfield, who will shortly present her company in a revival of the 'Red Mill.' Last summer the city financed several appearances of the company in the public parks.

Opera Reorganized

The Wisconsin Opera Association for the training of amateur singers who desire to enter the opera field professionally, has recently been reorganized, with Lawrence Waite as director. It is reported to be rehearsing 'Carmen,' with a performance in view before long. In addition the various clubs, such as the MacDowell, the Tuesday, The MacFadyen, and various conservatories and schools continue to offer their quota of programs. Of special interest is the course offered in the Davidson Theatre by Harry Sanders, which was to bring the Jooss Ballet on Feb. 2, Jascha Heifetz on Feb. 14, and Alfredo Casella's Italian Trio on March 15.

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ATLANTA



C. of C.

City Hall

By HELEN KNOX SPAIN

ATLANTA, Feb. 5.—All records for concert attendance have been smashed this season at the new City Auditorium, known as the Fox Theatre.



Elliott's Peachtree Studio

Marvin McDonald Is Manager of the All-Star Concert Series

Weeks before single tickets were placed on sale for the All Star Concert Series and the Atlanta Music Club, every seat of the 4,462 was taken by season-ticket subscribers. Never before

Concert Attendance Greatly Increased — All Star Series Heads Enlarged Curriculum—New Music Hall Built

in the history of Atlanta concert-goers has this happened. At every concert several hundred additional chairs are placed on the stage and orchestra pit.

Marvin McDonald, manager of the All Star Concert Series, which is sponsored by the Atlanta Music Club and the Atlanta Philharmonic Society, will present Nelson Eddy in joint concert with Helen Jepson on Feb. 8, and Grace Moore on March 19, as the gala closing to the list of concerts which has included Fritz Kreisler, the National Symphony Orchestra under Hans Kindler, La Argentina, and Ruth Slenczynski. As an added attraction, under the same auspices, Mr. McDonald will present the Philadelphia Orchestra, with Leopold Stokowski, on April 20.

The Atlanta Music Club, Mrs. Harold C. McKenzie, president, in addition to sponsoring the All Star Concert Series, has a club series of three concerts by visiting artists, a study course of six morning programs and three evening musicales by local artists. Closing their series with Myra Hess, Feb. 25, the presentations have included the Gordon String Quartet, and the Vienna Choir Boys.

Ernest F. Emmel, formerly of the Athenaeum Male Chorus of Indianapolis and other choral and operatic groups of that city and New Orleans, is the new president of the Philharmonic Society. He succeeds Raymond A. Kline.

The Philharmonic, Georg Fr. Lindner, conductor; and Lawrence G. Nilson and John Hoffman, choral directors, will be heard in several radio broadcasts and separate concerts during the remaining months of the season. The orchestra will give a concert this month, with Minna Hecker, coloratura soprano, local artist, as the soloist. Both units will combine in a concert, with imported

soloist, in May.

The Buckhead Symphony, Enrico Leide, conductor, will resume the Sunday afternoon open-air concerts in the early summer. Mat Perkins, editor of the North Side Press, is the manager. The orchestra is financed by volunteer contributions from the citizens of the small community of Buckhead, a suburb of Atlanta.

Regional music festivals will be given under the direction of Lawrence G. Nilson and Ruth Weegand, who head



Ernest F. Emmel Is the New President of the Philharmonic Society



Lane Bros.

Mrs. Harold C. McKenzie, President of the Atlanta Music Club

the music in the public schools, during April and May.

The Georgia Chapter of American Guild of Organists, M. Ethel Beyer, dean, will conclude the season with recitals by local organists. The Guild presented Charlotte Lockwood in recital on Nov. 21.

The Emory Glee Club, Dr. Malcolm H. Dewey, director, will leave this month for the annual tour in North and South Carolina and Washington, D. C. Their annual spring concert will be given at Glenn Memorial Auditorium, March 25, with Rose Bampton, of the Metropolitan Opera, as soloist.

The Studio Club, Stewart Gelders, president and Marvin McDonald, chairman of the music group, carries a calendar of monthly evening musicales with local artists. Their season will close in May.

Atlanta boasts a luxurious new downtown music center. The management of the Loew's Grand Theatre Building, has converted the entire top floor of the building into sound-proof studios for the teaching profession.

WASHINGTON HEARS NOTED RECITALISTS

Jepson and Crooks Give Joint Performance—Several Other Artists Are Heard

WASHINGTON, Feb. 5.—Among notable programs recently were the concert by Helen Jepson and Richard Crooks on Jan. 8, the second program on Mrs. Lawrence Hownsend's Wednesday Morning Musicales, and the All-Wagner one presented by the National Symphony with Elsa Alsen and Paul Althouse as soloists, on Jan. 9.

Both Miss Jepson and Mr. Crooks' popularity in this city was attested by the capacity audience which gathered to greet them. A group of French songs and the aria, 'Dis-moi que je suis belle' from 'Thais' demonstrated the lovely quality of Miss Jepson's voice and her refinement of style. Her suave singing gave poignant beauty to a group of lullabys and other English songs rendered doubly enjoyable by her clear diction. Mr. Crooks sang classics and old favorites with the fine spinning of tone and regard for form which has always been a prominent feature of his art. Frank LaForge, for Mr. Crooks, and Arpad Sandor, for Miss Jepson, were the accompanists.

LaForge in Piano Recital

That evening Mr. LaForge gave a piano recital at the home of Albert Milans for invited guests. His program included Guiraud's Allegro de Concert, Chopin's Ballade in A Flat, 'Chant Polonaise,' Waltz in C Sharp Minor, 'Berceuse' and Scherzo in C Sharp, MacDowell's 'Shadow Dance' and 'Witches' Dance,' his own 'Romance' and Poldini's Etude.

Dr. Kindler's third all-Wagner program was arranged in response to a general demand. The orchestra played the Entrance of the Gods into Valhalla from 'Das Rheingold,' the Vorspiel and Prelude to Act III from 'Lohengrin,' Ride of the Valkyries and Wotan's Farewell and Magic Fire Music.

Miss Alsen sang Brünnhilde's Immolation from 'Götterdämmerung,' Mr. Althouse was heard in Lohengrin's Farewell and Siegmund's Love Song, and the two artists finished with the duet from the first act of the same opera, Mr. Althouse singing Siegmund's Invocation to the Sword at the end. True Wagnerian traditions were present in the interpretations.

Frances Nash Is Soloist

On Jan. 12, the last evening concert of the season by the orchestra was given with Frances Nash as soloist in Liszt's 'Hungarian' Fantasy. Miss Nash, played brilliantly, her exquisite tone and the rare clarity of her technique adding color to this virtuoso work. The orchestra played the Shostakovich Symphony No. 1 for the second time and in response to many requests. Nicolai's Overture to 'The Merry Wives of Windsor' and Debussy's 'Afternoon of a Faun' completed the program.

Other events included a song recital at Howard University by Roland Hayes and a concert by the Stradivarius Quartet at the Library of Congress, the latter given through the courtesy of Mrs. Matthew Whittall to illustrate the qualities of the quartet of Stradivari stringed instruments which she recently donated to the Library.

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Active Teaching Season for Bernard U. Taylor at Institute of Musical Art



Bernard U. Taylor, New York Vocal Instructor at the Institute of Musical Art of the Juilliard School of Music

Bernard U. Taylor, vocal instructor at the Institute of Musical Art of the Juilliard School, New York, and Mrs. Taylor, gave a reception at their home on Riverside Drive on Jan. 4 for their friends and colleagues. Many persons prominent in musical circles attended.

Mr. Taylor is having an active season of teaching at the Institute, many of his pupils there appearing this year in radio and concert work. His pupil Glenn Darwin, baritone, recently won marked favor as the Keeper of the Temple in the Juilliard School performances of Mozart's 'Magic Flute' and will be heard later this season in the presentations of Ravel's 'L'Heure Espagnole' (The Spanish Hour) and Nicolai's 'The Merry Wives of Windsor' under the same auspices. He has also been engaged for recitals this month at Wellesley and Manhattan College and invited to sing at the Music Educators' National Conference in New York on March 29. He is under the management of NBC Artists Service for radio and concert.

Another pupil of Mr. Taylor's is Sanchez Cestero, tenor, of Santo Domingo, who recently sang a recital over short wave to South America for the General Electric Co. Mr. Taylor has just been elected to membership in the American Academy of Teachers of Singing. In addition to his private teaching at the Institute, Mr. Taylor has charge of all the group voice work in its supervisors department. He has also been engaged to organize and direct the chorus of mixed voices at International House, which made its debut in a broadcast to all nations over WEAF on Jan. 1.

Mr. Taylor's book 'Group Voice' is now being published by G. Schirmer, Inc. A volume of 'Classic Italian Songs for School and Studio,' edited by him and Mabelle Glenn will soon be issued by the Oliver Ditson Co. On Jan. 29 Mr. Taylor addressed the graduating class of Newtown High School at Elmhurst, Long Island.

Songs by Elmo Russ Presented

A somewhat lengthy program of songs by Elmo Russ, entitled 'Manhattan Poets of Today' was given in Aeolian Hall on the evening of Dec. 19. There were also two groups of piano works played by Mr. Russ. Several singers also took part.

CONCERTS: of Singers and Pianists

(Continued from page 198)

minable length. Griffes's Sonata was most kindly of all to the ears. As explained in the comprehensive and admirable program notes written for the recital by Mr. Kirkpatrick, this sonata is the first work composed by Griffes in the brief period, two years before his death, when he had concluded his rewarding studies of Chinese and Japanese music and was at the height of his creative powers. To Mr. Kirkpatrick, the composition recalls "Keltic manuscript illumination" in its detail and sinuosity of line. To this reviewer, however, recollections of the composer's recent association with Oriental art seemed more in evidence, and were revealed in these same elements of detail and line. Surely the melodies, in interval and cadence, echo from the East.

Mr. Kirkpatrick was deserving of much commendation for undertaking such a program as this no matter what the musical fruits thereof may have been. The mere memorizing of such abstruse music must be set down as a notable accomplishment. In addition the pianist was conscientious and apparently full of earnestness in his interpretations. The audience was not slow in recognizing these matters. R.

Grace Leslie Gives Unusual Song Program

Grace Leslie, contralto. Alice Griselle, accompanist. Town Hall, Jan. 29, evening:
'Ave Maria Stella'.....Grieg
'Berceuse'.....Rhene-Baton
'Inno a Maria nostra Donna'.....Malipiero
'To the Queen of Heaven'.....Dunhill
'Venus Mater'.....Immer Leiser wird mein Schlummer, 'Sonst'.....Pfitzner
'Der Feurereiter'.....Storchenbotschaft'.....Wolf
'Recueillement'.....Ballade—Des femmes de Paris'.....Debussy
'Le Grillon'.....Kaddisch'.....Ravel
'The Player Queen'.....Carpenter
'Waiting'.....Deis
'The Owl and the Pussy Cat'.....Harmati
'Three White Geese' (Ms).....Laura Danziger
'Sometimes'.....Walther
'Seaward'.....Meta Schumann

Miss Leslie, well known in the musical world for some time as leading contralto of the Community Church, New York, and as a radio and concert artist, established anew her right to claim high artistry as a song interpreter. Her program, though lacking somewhat in coherence and contrast, was sufficiently different from the garden variety to give it something of the turn of novelty, and her conceptions of the music therein were the distinguishing virtues of the recital.

The voice, not a large one, displayed its fullest beauties in the upper ranges, an unusual circumstance for a contralto, and possessed much refinement of quality. In addition it was used with evident intelligence and well developed technique. The four opening songs to the Virgin Mary were interesting individually but, being lumped together, lost much in effectiveness.

Diction, especially in the Lieder and in the songs by Debussy and Ravel, was excellent. The latter's 'Kaddisch,' indeed, was a high point of the performance from every point of view. The second example from Pfitzner also was outstanding, especially in point of emotional warmth. The audience, of moderate size, was most cordially disposed.

R.

Schnabel Plays Five Sonatas in Third Beethoven Recital

Artur Schnabel, pianist. Carnegie Hall, Jan. 29, evening:

Beethoven Program III
Sonata in A, Op. 2, No. 2
Sonata in F Minor, Op. 57 ('Appassionata')
Sonata in G Minor, Op. 49, No. 1
Sonata in E Minor, Op. 90
Sonata in B Flat, Op. 22

Proceeding with his task, Mr. Schnabel played to a third capacity house that followed every measure with the closest attention, only at the very end betraying fatigue. The pianist himself gave no evidence of being less fresh at the close than at the beginning. Probably for most of his audience the climax of the evening was his playing of the 'Appassionata,' a reading informed with a profound sympathy with the spirit of the work in all three of its

sharply contrasting movements. The dramatic implications of the first movement were impressively realized, although occasional fitful little hurrying of the rhythm in the more stressful parts detracted somewhat from the effect of its majestically tragic import. A fitting serenity hovered over the Andante while the final Allegro was given with all the headlong impetuosity the most responsive could possibly desire and much more than it usually receives, if at the same time, like the first movement, with less tonal euphony than is possible.

The pianist's most consistently beautiful playing was done in the early A Major Sonata and the last two sonatas played. In the A Major work his tone was of notably sensitive responsiveness to the spirit he breathed into the Largo and of pellucid limpidity in the Rondo, done with inimitable grace. As on previous occasions, his broad intellectual grasp of his material was at all times a dominant feature of his playing, so that the structural outline of every movement of every work on the program was projected with extraordinary clarity and, consequently, cohesiveness. At the same time a tendency to play thematic phrases in one flat color, without curve or nuance, was once more a not infrequently disturbing factor.

C.

Hope Miller in Steinway Hall Recital

Hope Miller, soprano, in her recital in Steinway Hall on the evening of Jan. 29, revealed a voice of exceptional freshness and strength, tastefully employed in a program that included German Lieder, songs in French and English and a group of Spanish works by de Falla, Obradors and Granados.

A large and enthusiastic audience was left in no doubt, that from the opening phrases of Marcello's recitative and aria 'Quella Fiamma che M'Accende,' which were sung with poise and assurance, Miss Miller's accomplishments were of a trained and sensitive order, inclined to the dramatic rather than lyric style. The fifteenth century chanson, 'L'Amour de Moi,' and Berkeley's 'D'un Vannier de Ble aux Vents,' were poetically given, but lacked a little in color. The fantasy and graceful languors of Mozart's 'Dans un Bois Solitaire,' were performed with a searching artistry. Celius Dougherty provided his usual excellent accompaniments. P.

Herta Glückmann Makes American Debut

Herta Glückmann, contralto. Coenraad V. Bos, accompanist. Town Hall, Jan. 31, evening:

'Lamento d' Arianna'.....Monteverdi
'Ogni Sabato'.....Gordigiani
'Es blaut die Nacht' from 'Julius Caesar'.....Handel
'Auf die Nacht in den Spinnstub'n' 'Wir wandelten,' 'Auf dem Kirchhofe'.....Brahms
'Schneeglöckchen,' 'Frühlingsnacht'.....Schumann
'Anakreons Grab,' 'Nun lass uns Frieden schliessen,' 'Zitronenfalter im April'.....Hugo Wolf
'Märchen,' 'Ich bin eine Harfe'.....Erich Wolff
'Wenn ich das gewusst,' 'Inmitten des Balles'.....Tchaikovsky
'Flüder'.....Rachmaninoff
'El pano moruno'.....de Falla
'Fiocca la Neve'.....Cimara
'In mezzo al Mar'.....Arr. Sadere

Mme. Glückmann, making her American debut on this occasion, has sung both in Germany and England, where she has been received as a *Liedersinger* of distinguished attainment.

In this program she revealed herself to us as an artist of fine taste, one who has studied seriously and who, in her interpretations of the songs of the masters, is worthy of more than passing consideration.

Her general demeanor seemed at times too restrained in relation to the poetic content of some of her Lieder. Obviously not a singer who tears a passion to tatters, she is inclined to err on the other side, holding back her vocal resources as well as her implied sensing of the composer's emotional thought. This was not always the case, however, for in Brahms's 'Auf dem Kirchhofe' she distinguished herself, as later in Tchaikovsky's little song 'Wenn ich das

gewusst,' which she sang magnificently, winning an ovation for it.

One should be grateful to her, too, for letting us hear Hugo Wolf's touching 'Nun lass uns Frieden schliessen' which she sang beautifully, as she did the Erich Wolff 'Ich bin eine Harfe.' Mme. Glückmann's enunciation of the texts was, in truth, a model in clarity throughout the program. One had the impression that she possesses more voice than she gave us in this recital, that her range is fuller and her organ greater in sonority. That she is a *Liedersinger* of quality she proved undeniably. She was applauded heartily by a large audience and encored at the end.

Mr. Bos has rarely played finer accompaniments.

A.

Cherkassky Gives Recital

Shura Cherkassky, pianist. Town Hall, Feb. 1, afternoon:

Prelude and Fugue in F Minor.....Bach
Sonata in B Minor.....Liszt
Capriccios: F Sharp Minor, C, Op. 76, No. 1 and 2.....Brahms
Two Mazurkas; Scherzo in B Minor.....Chopin
Six Preludes.....Shostakovich
Romance.....Sibelius
'A Dance' 'Springtime at the Hills' (First time).....Yasuji Kiyose
Tarantella 'Venezia e Napoli'.....Liszt

Glowing appraisals of Mr. Cherkassky's pianism as revealed in his performance of the Tchaikovsky concerto with the National Orchestral Association a week before need not undergo any drastic revision in the light of this eclectic recital offering. Mr. Cherkassky is a pianist in what one supposes is the modern equivalent of the "grand manner." His big effects are his best. The instrument roars and thunders under his seemingly steel-encased fingers. Yet the ear is not offended, and the musical frame, much enlarged by these big conceptions, does not over-burden the subject.

One awaits the playing of Liszt's sonata these days with some apprehension, so deeply have we seen into its poor posturings. But Mr. Cherkassky recreates it with a mastery and wariness for its absurdities which results in a regenerate representation. He sought out the true beauties of the work and minimized its dated ornaments so conscientiously that, for the time being, the sonata seemed to have suffered in the past from under-rating.

The Brahms and Chopin numbers also were notable materializations. And here there were several instances in which the pianist revealed his powers of control over rapid pianissimi which were in every sense as striking and authentic as his fortissimi. The audience was virtually a capacity one and was loud in the expression of its enthusiasm for Mr. Cherkassky who easily takes a leading position among the younger keyboard artists.

R.

Anita Atwater in Town Hall Recital

Anita Atwater, soprano, in her recital in the Town Hall on the evening of Feb. 1, revealed admirable qualities of poise, a fine sense of phrasing, and a remarkable ability to sing in half-voice. An aria from Bach's 'Birthday' Cantata began the program, followed by three of Brahms's Lieder, Hugo Wolf's 'Das Ständchen' and 'In dem Schatten meiner Locken,' the difficulties of Berg's 'Traumgekrönt,' which were ably encompassed, Grieg's 'Varen,' and Wag-

(Continued on page 210)

The
KLANICH & BACH
PIANO
was used by
GRACE LESLIE
CONTRALTO
in her recital
at the TOWN HALL
NEW YORK on Jan. 29th

HARTFORD

(Continued from page 177)

parents in Plainville. Three Sunday evening musicales have already been given, presenting Leon Barzin, viola, Carolyn Beebe, pianist, and the Elizabethan Singers in an a cappella program.

Civic Orchestra in Larger Hall

The Hartford Civic Symphony, conducted by Angelo Coniglione, with George Heck as concertmaster, outgrew the seating capacity of Avery Memorial and moved its Sunday concerts into the large Bushnell hall on Jan. 28. Francis Goodwin II has been the leading spirit in the formation and maintenance of this orchestra, with federal aid. Open-air concerts will again be given this summer in the new acoustic shell.

The Parent-Teacher Association has sponsored concerts for children at Bushnell Hall on two afternoons, and on Feb. 12 Rudolph Ringwall will conduct the Cleveland Orchestra in a children's matinee.

Hartford School of Music announces faculty programs Sundays at four, during February and March; a series of lectures by Harold Berkley; string orchestra program on March 29; Memnon string quartet April 23, assisted by Maude Hurst Blanchard, pianist.

Hart School of Music announces a concert on Feb. 23 in which the recently-formed mixed chorus of 150 voices will make its first appearance, with Moshe Paranov as conductor. All scholarships offered by the Hartford Musical Foundation have been awarded for the present season. Mr. Paranov has been appointed head of the music departments at Avon Old Farms school for boys, and Westminster school for

boys at Simsbury. Louis Pellettieri is conducting the Wethersfield Women's chorus on Feb. 5 with Philip Frank, violinist, as soloist; also the Wethersfield male choral club on March 4 with Renata Flandina, dramatic soprano.

Spring events are scheduled by East Hartford Choral society under Frank Drago; West Hartford chorus, led by Carl Walton Deckelman; Central Baptist Symphony, Robert H. Prutting, conductor; Travelers Choral club and WTIC studio orchestra; the high school glee clubs directed by Ralph L. Baldwin, James D. Price, and assistants; Wesleyan and Trinity college clubs; German, Swedish, Polish, Russian, and Negro choruses; and church choirs too numerous to name.

The Hartford Times has secured authority to construct and operate a radio station to be known as WHTT, transmitting on 1200 kilocycles during daytime hours with a 100-watt equipment.

Portland, Ore.

(Continued from page 170)

the Association, the successful higher education contestants will be given an appearance with the University of Oregon Orchestra under Rex Underwood; high school students with a high school orchestra, led by Harold Bayley and Carl Denton; grade school pupils with a grade school orchestra directed by Verne Preston. The winning chamber music contestants will play in recital under the direction of the Association. A syllabus is prepared by this group. Mrs. E. V. Creed heads the Monday Musical Club for the third season. The same directors have been re-appointed: P. A. Ten Haaf, of the chorus and sextet; Ella Connell Jesse, of the piano ensemble; Bess Whitcomb, of the dramatic class. A new policy in this club is to pay those who appear on its programs.

Marion E. Schippers is the new president of the Allied Arts Club. Rose Coursen Reed, as usual, leads the double trio and chorus. William Robinson Boone instructs the piano ensemble; Elsie Lewis, the string ensemble; Doris Smith, the speech arts class. Among other groups and their presidents are the Society of Oregon Composers, Rouen Faith; New England Conservatory Club, Agnes Love; Portland District of Music Teachers, Kate Dell Marden; Dunning Club, Gladys Aiken; Cadman Club, Ximena Holling; Beaux Arts, Lois Abbett; Moore Teachers, Mrs. Clifford Moore; the Portland Chapter of the American Guild of Organists, George Bottoms, dean.

The active choruses include the Choral Club of the Rose City Unit of the American Legion, the Rosarian Sextet and Treble Clef Club under Rose Coursen Reed; Cantabile-Cantatrice under Marjorie Walker; the Delphian Chorus under Mrs. Fred L. Olson; the Apollo Club under Albert Jones; the Reed College Chorus under Edouard Hurlimann, and the Treble Triad of St. Mary's Academy. Anne Mulheron, head of the public library, announces that the music room will be enlarged and sound proof rooms containing a piano, phonograph and educational records will be added. Rozella Knox is at the desk in the music room. A recent valuable gift from Steers-Coman is a collection of nearly 150 framed autographed photographs of musical celebrities.

YOUNG FRENCH COMPOSERS

(Continued from page 98)

The Symphony introduced by Monteux was composed in 1931 and consists of four movements: I, Allegro, in which two themes, one exuberant, the other sad, are contrasted; II, Scherzo, gay and vivacious in character; III, Thème varié, in which the variations are set forth by different instruments soli; IV, Rondo, jovial and rustic, in which the principal themes of the work are recapitulated.

Although not important in itself, this work bore the stamp of a promising personality. On Dec. 15, 1934, another work by Françaix, the Concertino for piano and orchestra, composed in 1932, was performed by the Lamoureux Orchestra. It is too soon to attempt an evaluation of Françaix's personality, but his development should be followed with interest.

In complete contrast to the personality of Françaix, who has thus far showed himself inclined to vivacious quips and pranks, is the serious and introspective nature of Olivier Messiaen, in whose work religious and mystical influences predominate. Messiaen, who is in his early twenties, is an organist and has written several works for his instrument.

A "Program" Composer

A characteristic work by Messiaen is 'Le Tombeau Resplendissant' for orchestra, first performed by the Paris Symphony under Monteux on Feb. 12, 1933. Like most of Messiaen's compositions, this is "program music," and as is his wont, the

composer himself has provided the detailed "program." Although too long to quote in full, some extracts from the latter will be given to show the essentially Romantic bent of Messiaen's temperament.

"My youth is dead. It is I who have killed it. O rage that bursts forth! O rage like the blow of a hammer! Tears and despair! . . . What is this resplendent tomb? It is the tomb of my youth, it is my heart." In our sophisticated and hard-boiled age this sort of thing is apt to call forth a smile. Yet, at a time when so much musical expression is dominated either by cerebral calculation or by superficial slickness, the significance of a young composer who feels deeply and is not ashamed of his emotions should not be overlooked.

Another important work by Messiaen is the 'Hymne au Saint Sacrement,' for orchestra, first performed by the late Walter Straram on March 23, 1933. In this composition Messiaen's religious fervor finds eloquent expression. His other works include a Theme and Variations for violin and piano (first performance at the Société Nationale, Jan. 14, 1933), and a 'Fantaisie Burlesque' for piano, first performed by Robert Casadesu at a concert of the Société Musicale Indépendante on Feb. 8, 1933. Messiaen's style is conservative and solid.

The "dark horse" among the younger French composers is Henri Barraud. 'After the first performance of Barraud's Finale dans le mode rustique' (Paris Symphony, Dec. 18, 1932), the eminent critic Emile Vuillermoz said of him, "Here is a young composer who knows what he wants and—what is more rare—who does what he wants." Vuillermoz also praised his "remarkable surety of touch."

Barraud's 'Poème' for orchestra was given its first performance by the Paris Symphony under Monteux on March 5, 1934, confirming the favorable impression made by his earlier work. Barraud is thirty-five years old and of a somewhat reserved and aloof nature. He has not been in a hurry to appear before the public as composer, so he at least will not share the fate of those modern "geniuses" who are famous at fifteen and finished at forty.

MACDOWELL CLUB CONTEST

Group Sponsors Second Annual Chamber Music Competition

The second annual chamber music competition for amateurs will again be held by The MacDowell Club. The object is to stimulate and encourage non-professional musicians to form chamber music groups. Competitors are unrestricted by age limits, but professional musicians are excluded, with the exception of one member to each group.

Harold Bauer, Adolfo Betti, Chalmers Clifton, Hans Lange, Hans Letz, Alfred Pochon, Emmeran Stoeber and Willem Willeke will serve as judges. Standard works have been chosen by the judges to be played, and a prize will be awarded by The MacDowell Club.

Reception for Pinza After His New York Recital

Following the recital of Ezio Pinza at the Town Hall on Sunday afternoon, Jan. 26, Edwin McArthur, who had accompanied him, gave a reception at his home at the Parc Vendome to meet the Metropolitan bass. A large gathering of noted musicians and music lovers was present to congratulate Mr. Pinza on the success of his first New York recital.

American Matthey Association to Hold Contest

An award of \$1,000 for study in England will be given to the pianist winning a nationwide contest sponsored by the American Matthey Association. Preliminary regional contests will be held during April, with finals taking place at Yale University in May. The winner will study at the Tobias Matthey School in London. Applications should be sent to Julia Wrightington, 94 Parry Street, Brookline, Mass., before April 1.

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CONCERTS: Various Musicales

(Continued from page 208)

ner's 'Träume,' which was added as an encore.

Several popular songs and 'A Toast,' by F. Obradors, requiring almost coloratura flexibility, lent themselves less agreeably to the artist's voice, which though generally of a rich and pleasing texture, tended when forced, to become spare and harsh.

Of especial interest was the song 'Pied Beauty,' to a poem by Gerard Manley Hopkins, written by the excellent accompanist of the evening Celius Dougherty, and performed from manuscript, though not for the first time. An imperious and effective setting, employing the twelve-tone scale, the work is written in the form of a theme and variations, the voice alone singing the opening phrases. A group by Adolf Jensen concluded the program. P.

Ray Lev Plays in Music Guild Series

The guest artist at the last but one of the International Music Guild Series in the Town Hall on the afternoon of Feb. 2 was Ray Lev, pianist. With Leonard Lieblich as commentator, Miss Lev played an interesting list of works which included the Liszt arrangement of the Bach A Minor Organ Prelude and Fugue; César Franck's Prélude, Chorale and Fugue, a Brahms Intermezzo and a Rhapsody, and works by Granados, Miller and Dohnányi. Among the encores was an interesting set of variations of 'Oh, Dear! What Can the Matter Be!' by Felix Swinstead.

D.

Lotte Lehmann Appears

Lotte Lehmann, soprano. Ernö Balogh, accompanist. Town Hall, Feb. 2, afternoon:

'Die Trommel gerührt'; 'Freudvoll und leidvoll'; 'Ich liebe dich'.....Beethoven
'An Chloë'; 'Die Verschweigung'.....Mozart
'An die Musik'; 'Wiegenlied'; 'Der Doppelgänger'; 'Rastlose Liebe'.....Schubert
'Der Tod, das ist die kühle Nacht'; 'Liebestreu'.....Brahms
'Marienwürmchen'; 'Die Kartenlegerin'; 'Frühlingsnacht'.....Schumann
'Waldeinsamkeit'.....Reger
'Heimkehr vom Feste'.....Blech
'L'Absence'.....Berlioz
'Canto di Primavera'.....Cimara

The familiar features of the distinguished German soprano's recitals were again evidenced in the above program, containing much material which she has offered here before. Her majestic manner, her warm personality and her ability to lose herself in the emotional side of the *Lieder* once more moved her admiring audience to outbursts of approval which in intensity are rarely equalled.

In addition to the substantial sincerity of purpose in her dramatic portrayal of the many moods called up by the poems of her songs, she charmed in such direct items as Beethoven's 'Ich liebe dich,' and Schubert's 'An die Musik' and 'Wiegenlied.' In Brahms songs she was at her best and in Schumann's superb 'Die Kartenlegerin' she outdid herself, a delivery perfect in its projection of both text and music.

As ever Mme. Lehmann's singing had a joyous, fresh and enthusiastic quality that won her audience from her first song. It was in Mozart's 'Die Verschweigung' and later in the last stanza of Brahms's 'Mein Mädchen hat einen Rosenmund' (an extra), she was less classic in her conceptions than the character of these songs demands, and if her 'Gretchen am Spinnrade,' also an added number, was almost too subjective in feeling, her noble proclamation of 'An die Musik' and her capturing of the mood of 'Der Tod, das ist die kühle Nacht' more than atoned for it.

Leo Blech's charming song in German folk style was so well liked as to win the only repetition of the afternoon and Reger's 'Waldeinsamkeit' was beautifully done, although the last two measures can be just as effective without the simulated sigh. The brilliant Cimara song which closed the recital was loudly applauded and the composer, who was in the audience, was signalled by the singer to rise and bow.

The encores, in addition to those already named, were Schubert's 'Ungeduld,' Schumann's 'Der Nussbaum,' and 'An den



Surya Sena, Singhalese Singer, Who Appeared in Town Hall

Sonnenschein,' Wolf's 'In der Schatten meiner Locken' and Brahms's 'Vergebliches Ständchen.'

Mr. Balogh played the accompaniments with genuine artistry. Mme. Lehmann made him share with her the audience's applause several times.

A.

Stringart Quartet Plays at Barbizon

The Stringart Quartet, Leon Zawisza and Arthur Cohn, violins; Gabriel Braverman, viola, and Maurice Stad, cello, gave an unusual program of chamber music at the Barbizon on the afternoon of Feb. 2.

The program was begun by Max Reger's Quartet in E Flat, Op. 109, and continued with Paul Hindemith's Third String Quartet, Op. 22 in five movements and Ernst von Dohnányi's Quartet, No. 3 in A Minor, Op. 33, which was played by the ensemble for the first time in New York. The audience was large and received the interpretations of these difficult works with warm applause.

Y.

Willard MacGregor Gives Piano List

A young pianist who has had much deserved success here in recent seasons is Willard MacGregor who was heard in the Town Hall on the evening of Feb. 2. In a program ranging from Mozart to Ravel, through Mendelssohn's Prelude and Fugue in E Minor; Beethoven's Sonata, Op. 110; a Chopin group and two Debussy examples, he disclosed again a fine technical facility, especially in rapid scale and arpeggio passages, and well-integrated conceptions of the music in hand.

The Chopin compositions, including the Nocturne in E, four Etudes in C Minor, E, F and A Minor were among the best performances of the evening. The etudes were not driven into distortion by excessive speed as they too frequently are, and no mawkishness crept into the heavily sentimental nocturne. The French Impressionist works were particularly in Mr. MacGregor's vein. Here Ravel's 'Pavane pour une Infante défunte' and the spectacular 'Feux d'artifice' of Debussy were outstanding. A large audience greeted the performer and called for encores at the conclusion.

R.

Surya Sena Gives Singhalese Music

A performance transporting much of the charm and folk-color of India to the American stage was the recital of Surya Sena, Singhalese singer, in the Town Hall on the afternoon of Feb. 4. Assisted by his wife, Nelun Devi, who played solos as well as accompaniments on the sitar, he ranged through a wide variety of his native music in both song and dance. As a prelude to each number, Mr. Sena explained the significance of the works he presented.

He varied his costume to fit the countries represented in the program and included appropriate pantomime wherever

it was required by the text. In a mellow, well controlled voice, he sang a series of folksongs descriptive of animals including the King Cobra, the Hawk, the Crane and the Horse, Tibetan songs, and others numbering a group of Sicilian songs, and the 'Ammuri, Ammuri,' set by Sadaro.

Miss Devi acted as Mr. Sena's dancing partner in addition to playing the emotional 'Raga Bihag' on the sitar. An unidentified pianist also took part as accompanist in several of the works. Much admiration was expressed by the large audience for the high artistry which governed the entire performance, the remarkable pitch accuracy in the difficult Indian melodies and the versatility of the performers. Y.

RAE MUSCANTO, soprano. LOIS BANNERMAN, harpist, contest winners, New York Madrigal Society Debut Awards. Arias by Rameau, Handel, Mozart and songs in English. Harp solos by Debussy, Hasselmanns, Grandjany and others.

ANNAMARY DICKEY, soprano. Sergius Kagen, accompanist. Barbizon, Jan. 14, evening. Air from Debussy's 'L'Enfant Prodigue,' song groups by Brahms, Hindemith and Debussy and single works in English.

NEW YORK MATINEE MUSICALE. Concert-Tea. Great Northern Hotel, Jan. 18, afternoon. Excerpts from 'The Mikado' Concert pieces by Victor Tallarico, pianist; Irva Morris and Frances H'Rubart, sopranos; Hunter Sawyer, tenor, and Ben Lippin, baritone.

ANCA SEIDLOVA, pianist. Barbizon, Jan. 19, afternoon. Sonatas by Novak and Scarlatti and shorter works by classic and modern composers.

LEE NOVELLE, tenor. Ethel Alexander, accompanist. Barbizon, Jan. 21, evening. Songs by Brahms and Liszt, a modern group in French and Italian and one in English.

BEETHOVEN CONCERT. Fourth of cycle. Juilliard School of Music. Jan. 24, evening. Albert Stoessel, conductor. Soloist, Albert Spalding, violinist. 'Leonore' Overture No. 3 Violin Concerto in D. Symphony No. 6, in F. 'Pastoral.'

CLAIRE ALCEE, soprano. Windsor Tower, Jan. 26, evening. Recital of operatic arias and songs in various languages under auspices of Epsilon Epsilon Alumni Chapter of Sigma Alpha Iota.

HELEN FOGEL, pianist. Barbizon, Jan. 28, evening. Brahms Sonata in F Minor. Six Moments Musicaux by Schubert and Debussy's 'Children's Corner' Suite composed the program.

MARIE DOSCOU, soprano, assisted by the Harmelotone Trio; Evelyn Schworm, piano; Nina Paulson Kapf, violin, and Richard Reeves, flute. Hotel McAlpin, Jan. 30, evening.

MARCELLA GEON, Lecture-Recital on 'Die Walküre' with assistance of Leonora Heyman, soprano; Luigi Le Bassi, tenor, and Arthur Kent, bass-baritone. Steinway Hall, Jan. 31, evening. Vocal excerpts from the three acts of the opera.

Anniversary Concert at Juilliard Institute

The Institute of Musical Art of the Juilliard School of Music celebrated its thirty-first anniversary on the evening of Jan. 16 in the recital hall of the school with a program of chamber music. Mozart's Quartet in E Flat (K. 428), was played by Godfrey Layefsky, Hazel Rood, Dorothy Averell, and Elizabeth Priest in a creditable manner. The second movement, Andante con moto, lent itself admirably to the capabilities of the quartet, but the Menuetto: allegretto, and the final movement, Allegro vivace, were not quite as clearly etched.

Schumann's Quintet, Op. 44, in the same key as the Mozart work, well performed by Alexander Brott, Eunice Giffin, Mario del Bianco, Signe Sandstrom and Billy Maselos, concluded the program. P.

Nevada Van der Veer Passes Active Season In Dual Musical Field



Nevada Van der Veer, Contralto and Teacher, Prominent in Cleveland's Musical Activities

Nevada Van der Veer, contralto and head of the vocal faculty at the Cleveland Institute of Music, is having a fully occupied season in both fields of her activity. The popular contralto has made two important appearances with the Cleveland Orchestra under Arthur Rodzinsky, one in Mahler's Second Symphony and the other in the solo part of Loeffler's setting of the 'Canticum del Sole' of St. Francis of Assisi at the memorial concert given in memory of Loeffler who died last year. On Feb. 4, Mme. Van der Veer gave a recital for the Fortnightly Musical Club.

Two of Mme. Van der Veer's pupils have sung solo parts in the operatic performances given by the orchestra this season. These were Marcia Bissell, who appeared as Frasquita in 'Carmen' and Joseph Marsilia who was the tenor in 'Der Rosenkavalier.'

Matinee Musicale Honors Henry Hadley

The New York Matinee Musicale, Rosalie Heller Klein, founder and president, celebrated Henry Hadley Day in honor of the composer and his wife, Inez Barbour Hadley, with a concert of Mr. Hadley's compositions at the Great Northern Hotel on the afternoon of Feb. 2. Introductory remarks were by Gena Branscombe, honorary chairman.

Mrs. Hadley sang 'Now the Lotus Bud's in Bloom,' 'April Moon,' 'My True Love,' the familiar 'Time of Parting,' and several other songs with the composer at the piano. Rosa Polmaroff, violinist; Phyllis Kreuter, cellist, and Nadia Reisenberg, pianist, played a trio by Mr. Hadley. A reception and high tea followed the concert. P.

Program Given at Beethoven Association

Carl M. Roeder gave a dinner in honor of Rudolph Reuter, pianist, at the Beethoven Association on the evening of Jan. 11. Following the dinner the guests adjourned to the concert room where Otto Schlaff and Robert Rhotte, duo-pianists, played works by Casella and Mozart, Ravel's 'La Valse,' and Debussy's 'Fêtes.' Helen Teschner Tas, violinist, played a Spanish Dance by de Falla, a Concerto in E Minor by Pietro Nardini and a Paganini Etude. The accompanist for Miss Teschner Tas was Doris Frerichs. Mr. Reuter was heard in the C Major Fantasy of Schumann, the Chopin Nocturne in F, a Bach Chorale, one of Brahms's Intermezzos, Tscherepnin's 'Bagatelles,' and the Prelude, Chorale and Fugue by César Franck. P.

Frank Kneisel, violinist, John Alden, cellist, and Robert Turner, pianist, gave a joint recital in Albany, Ga., on Jan. 14.

T O R O N T O

TWO MAJOR EVENTS PLEASE ROCHESTER



Sir Ernest MacMillan, Conductor of the Toronto Symphony, Who Was Knighted by His Majesty King George V

By ROBERT H. ROBERTS

TORONTO, Feb. 5.—The first concert of the Toronto Symphony after the New Year and the fourth concert of the present season was given in Massey Hall on Jan. 7. Sir Ernest MacMillan had built up a program of Beethoven music, the two major works being the Sixth Symphony and the 'Emperor' Concerto. In the latter work Carl Friedberg was the soloist. The opening number of the concert was the beautiful music of the 'Fidelio' Overture; the Overture 'Leonora' No. 3 concluded the program. A concert scheduled for Jan. 21 with Jeanne Dusseau as soloist, was postponed because of the death of His Majesty, King George V.

In addition to the ten regular subscription concerts of the Toronto Symphony which are given on alternate Tuesday evenings, the board of directors decided to inaugurate during the present season a series of twenty popular Saturday afternoon concerts. Sir Ernest has not dwelt upon the obvious or the oft-repeated in music, but has attempted to build up an appreciation of great works. The response of the public has been immediate. Each Saturday afternoon over 2,000 persons have listened to programs of discrimination and taste. To add to the interest of these Saturday afternoon concerts, young Canadian artists are introduced as soloists.

First Popular Program

The first popular program of the new year included Mozart's overture to 'The Marriage of Figaro'; excerpts from Dvorak's 'New World' Symphony; two Negro melodies by Coleridge-Taylor and 'Negro Heaven' by Cesana. With Etta Coles and Naomi Yanova as soloists the Bach Concerto in C Minor for two pianos completed the program.

Toronto is having a season of grand opera. The Canadian Grand Opera Association under the direction of Brahm Urban has secured the services of the distinguished Dutch-American conductor Richard Hageman, who is taking charge of the production of six operas during as many weeks. A cast of over 100 principals and a chorus have been assembled, and 'Aida' was given on Feb. 1. This will be followed by 'Carmen,' 'Rigoletto,' 'Faust,' 'Il Trovatore' and 'Tosca.'

Nino Martini returned to Eaton Auditorium for his second concert on Jan.

Symphony Inaugurates Popular Concerts — Six Operas Scheduled Under Hageman — Notable Ensembles and Soloists Heard — Tenor Sings Greek Ballads

9. Last season, when this brilliant tenor made his first Toronto appearance, the hall was sold out. This year all seats in the auditorium and on the stage were sold weeks in advance. Those who heard the artist on the radio or on the screen, discovered in his concert appearance a truly fine artist with a beautiful lyric voice matched by a personality of sincerity and charm. To the enthusiasm of the large audience Mr. Martini responded with many encores.

The Women's Musical Club presented Alexander Brailowsky, pianist, in Hart



Wilfred C. James Is Manager of the Massey Hall Concerts

House Theatre on Jan. 13. Mr. Brailowsky had not been heard in this city for a number of years and great interest was aroused by his return. The artist has gained in maturity during the past ten years and his playing displayed a deeper insight and the artistry of a profound musician. His program included the Bach Chaconne arranged by Busoni, the 'Appassionata' Sonata of Beethoven and a group by Chopin. A capacity audience gave the artist an ovation.

Rarely-Heard Greek Ballads Sung

An event of more than local interest was the recital in Eaton Auditorium on Jan. 15 by Kenneth Sakos, Greek-Canadian lyric tenor. Mr. Sakos was born in Greece but his family moved to Canada and he has resided in Kitchener where he began his musical studies. During the past six years he has been in Europe studying and singing in the opera houses of Italy and Greece. On his Toronto program he included Italian and French operatic arias besides songs in French, Italian, English and Greek. Perhaps his most interesting songs were a group of Grecian ballads. Mr. Sakos gave a lyrical interpretation of the



Richard Hageman Will Conduct the Canadian Grand Opera Association of Toronto

moods and emotions of these rarely heard folk songs.

Two English artists whose joint concerts are never commonplace, Ethel Bartlett and Rae Robertson, gave one of their distinguished two-piano recitals in Eaton Auditorium on Jan. 16. A large audience of over 1,300 persons most of whom had heard these recitalists many times, applauded the music of two pianos. The program was varied and included works by Brahms, Schumann, Bach, Gluck, Liszt and Rachmaninoff together with a modern group by Cyril Scott, Arnold Bax, Ballou Gardiner and William Walton.

The Toronto Mendelssohn Choir under Dr. H. A. Fricker will present the 'Missa Solemnis' of Beethoven on Feb. 11, and 'Belshazzar's Feast' by Walton on February 13. The present season marks a new departure in the type of program presented by this well known Canadian Choir.

Noted Concert Series

The Massey Hall Series, managed by Wilfred C. James, has seen many distinguished artists in recital. In January the Jooss Ballet made its first Canadian appearance and Ruth Slenczynski, the phenomenal child pianist gave her initial Toronto recital.

At Eaton Auditorium in that month Josef Hofmann gave the third program of the Music Masters Series. The preceding concerts in this series were by Ignaz Friedman and a joint recital by Josef and Rosina Lhevinne. Lily Pons was to sing at Eaton Auditorium on Feb. 6. All seats for this recital were sold three weeks before the concert.

Bucknell University Symphony Gives Concert

LEWISBURG, PA., Feb. 5.—Musical activities at Bucknell University included the December concert of the University Symphony, Paul Gies, conductor, whose work for male chorus, voice and orchestra 'Von Lieben und Leiden,' was given its American premiere. Jean Schneider, cellist, was soloist in a Haydn Concerto. Lisa Parnova and Edwin Strawbridge, dancers, appeared in a previous recital. Smetana's 'The Bartered Bride,' will be given on Feb. 27 and 28.

Jooss Ballet Delights Moderately Sized Audience—Reiner Leads Rochester Philharmonic

ROCHESTER, Feb. 5.—The Jooss Ballet took its Rochester audience by storm on Jan. 25 with their first appearance here at the Eastman Theatre. The theatre was not filled, but those who were there gave the performers a big-sized ovation. 'Ballade,' 'The Big City,' 'A Ball in Old Vienna' and the dance-drama 'The Green Table' a satire on the League of Nations and war, formed the program. 'Ballade' and 'A Ball in Old Vienna' consisted in the main of graceful dancing with a slight plot interwoven.

The costumes in both ballets were delightful. 'The Big City' and 'The Green Table,' modernistic and dramatic sketches in dance form of current aspects of civilization aroused much enthusiasm and at the close the artists including Mr. Jooss and the two composer-pianists, F. A. Cohen and John Colman, were called before the curtain many times. Mr. Cohen and Mr. Colman, besides writing the music for most of the ballets, provided very charming and efficient two-piano accompaniments and also interludes between the ballets. They were most cordially received by the audience.

Orchestra Scores Success

On Jan. 23 The Rochester Philharmonic, Fritz Reiner conducting, was heard in an interesting and well-played program by a large audience which had braved blizzard weather. The program comprised Handel's Overture in D. Beethoven's Symphony No. 3, a Ballet Suite from Grétry's 'Cephalet et Procris' arranged by Mottl, Valse Sequences from Act III of Strauss's 'Der Rosenkavalier,' and Rossini's Overture, 'Semiramide.' The audience applauded the orchestra and recalled Mr. Reiner a number of times.

Josef Hofmann, pianist, appeared in recital at the Eastman Theatre on Jan. 17, before a large and brilliant audience. His fine program had to be considerably lengthened by encores at the insistence of the audience. Two of his own compositions 'Penguin,' and 'The Sanctuary' appeared under his pen name of Dvorsky.

MARY ERTZ WILL

Federation Festival in Duluth in May

DULUTH, MINN., Feb. 5.—The Minnesota Federation of Music Clubs has arranged to hold its state convention in Duluth during the week of May 18, when the Duluth Civic Symphony, Paul Lemay, conductor, will give its closing concert of the season. The program will include a work by a Minnesota composer. The federation invites composers native to the state to submit compositions for performance.

Claude Gonvierre Added to Hunter College Faculty

Claude Gonvierre, pianist and pedagogue, has been added to the faculty of Hunter College, where he will give a course in the principles of piano playing and in the appreciation of music for the piano. Mr. Gonvierre, a pupil of Josef Lhevinne and Rafael Joseffy, is widely known as a concert artist.

WORLD'S BEST MUSIC BROUGHT TO HAWAII

Symphony Gives Monthly Programs—Honolulu Hears Artists—Native Music Stressed

HONOLULU, Feb. 1.—This city's forward-looking musical schedules disclose an encouraging amount of activity, and promises a busy and interesting season.

Under the newly organized Artists' Service Bureau, plans have been laid for frequent presentation of the world's best musical headliners. Opening their first season with three concerts by the Vienna Choir Boys, the Bureau promises an early program by Richard Crooks, with other musical treats to follow. George B. Oakley and R. M. Clutterbuck are at the head of the bureau.

The Honolulu Symphony began bi-weekly rehearsals a fortnight ago under the baton of Fritz Hart, who is "loaned" by Australia each year for this engagement. With a dozen national groups represented, and amateurs and professionals playing side by side, this orchestra demonstrates what can be done in binding together those who have a common devotion to art. Under the inspiration of its leader, the Honolulu Symphony delights capacity audiences at the New Princess Theatre each month. Programs are given, during the season, on the last Tuesday of the month, beginning at five o'clock.

Organize Study Groups

The Honolulu Arts Society, under the direction of its president, B. L. Marx, and its music chairman, Mrs. G. J. Watumull, has organized study groups to consider the music of the Pacific countries, and a full program of events for the year brings to its members much of interest. This society, a group of long standing, combines its activities with those of the Honolulu Academy of Arts, and its programs are given at the Academy.

With the increase of comforts in inter-island travel, and the lessening of the time element involved, musical items of greater importance are being presented in outside communities. With the use of plane and steamer facilities, the Punahou Concert Group, organized by the Punahou Music School, will tour the major islands of the Hawaiian group during the coming months. Members of the group are as follows: Peggy C. Hitchcock, soprano; Dorothy Ellen Cole, dramatic reader; Mariette Simpson, violinist; Willard Warch, cellist; and Verne Waldo Thompson, pianist. A concert on the island of Kauai will be given on April 25. Maui will be visited with a program on May 9, and other dates will be added.

The Morning Music Club, now in its thirtieth season, is presenting monthly programs for its members, meeting the second Wednesday of each month. This year's programs have to do with Music as correlated with other subjects. Consideration is being given, in individual

programs, to dancing, worship, nature, and the other arts.

Many choral groups rehearse regularly and present frequent public programs. Leading societies in this field are the Lyric Choral Society, directed by Leona Crawford; the Ensemble Group of the Morning Music Club, led by Margaret E. Clarke; and the Gleemen of Honolulu, whose activities are under the supervision of Verne Waldo Thompson.

Officers of the Morning Music Club

for the present season are as follows: president, Mrs. Geoffrey Podmore; vice-president, Mrs. A. G. M. Robertson; secretary, Mrs. Howard S. Dye; treasurer, Mrs. Chris O'Day; membership secretary, Cara Genevieve Young; program chairman, Helene Gosling; membership chairman, Mrs. Kenneth Barnes; project chairman, Else Werthmuller; social chairman, Mrs. Riley Allen; ensemble director, Margaret E. Clarke.

VERNE WALDO THOMPSON

Maria Iturbi and Stephen Hero Wed



Maria Iturbi (now Mrs. Hero), Eighteen-year-old Daughter of José Iturbi



Stephen Hero, Young Violinist and Protégé of His Bride's Father

MARIA ITURBI, eighteen-year-old daughter of José Iturbi, noted pianist and conductor, eloped to Bedford Hills on Jan. 21 with Stephen Hero, twenty-year-old violinist, and was married there. Returning to New York, the young couple telephoned the news to the bride's father, now appearing in concert in California. He expressed himself as 'delighted.'

The young bridegroom has been on intimate terms with the Iturbi family for several years and has been a protégé of the Spanish pianist. He is the

son of Mr. and Mrs. Simon Hero of Forest Hills, L. I., and began his musical career as a child prodigy at the age of eight. A pupil of Jacques Thibaud and Louis Persinger, he has appeared as soloist with several leading orchestras, several times at the invitation of his new father-in-law.

Miss Iturbi, whose mother died when she was very young, accompanies her father on his concert tours, and divides her time between the Iturbi estate near Valencia, their apartment in Paris and their Hotel Weylin suite in New York.

UNVEIL BUST OF KNEISEL

Portrait in Bronze Placed in Institute of Musical Art

A portrait bust of the late Franz Kneisel, violinist and teacher, was unveiled by Dr. Frank Damrosch at the Institute of Musical Art of the Juilliard School of Music on the afternoon of Jan. 26, the seventy-first anniversary of his birth. The bust, in clay, the work of Sir Henry Kitson, a pupil of Rodin, now residing in Tynningham, Mass., was discovered in the studio of the sculptor by Edwin T. Rice, the well known New York lawyer. It was purchased by sixty of the violinist's pupils and friends and cast in bronze.

In making the address of presentation, Mr. Rice recalled the fact that Mr. Kneisel, with the other members of the famous Kneisel Quartet founded by him, was the original head of the violin department of the institute. He also outlined his career as concertmaster of the Boston Symphony from 1885 to 1903, as well as his other musical activities.

Following the unveiling ceremonies, a memorial musical program was given by the Musical Art Quartet, Sascha Jacobsen and Paul Bernard, violins; Louis Kievmann, viola, and Marie Romaet-Rosanoff, cello. The works presented were César Franck's Quartet in D and that by Beethoven in A Minor, Op. 132.

Doris Doe Entertains Fellow Artists

Doris Doe, contralto, of the Metropolitan Opera, and Major and Mrs. Edward Clews Black, her brother-in-law and sister, entertained at the Hotel Esplanade on Tuesday afternoon, Jan. 28. A large gathering of friends, including many prominent singers, fellow artists of Miss Doe's in the Metropolitan, was present. During the afternoon Joseph R. Bolton, one of the guests, entertained with his humorous singing recitations.

CHICAGO VISITED BY MINNEAPOLIS FORCES

Ganz Soloist Under Ormandy in Liszt Work—Anderson Heard in Recital

CHICAGO, Feb. 5.—The Minneapolis Symphony was welcomed by a large audience at the Civic Opera House on Jan. 22. The improvement which Eugene Ormandy has wrought in his organization was immediately apparent. Well conceived readings were given to Bach's Passacaglia in C Minor, orchestrated by Herman Boessenroth, Beethoven's Fifth Symphony, the Suite from Zador's ballet, 'The Machine Man,' Mr. Ormandy's arrangement of Paganini's 'Perpetual Motion' as a solo for all the first violins, and Sonzogno's 'Tango.' The three latter were all first local performances. The soloist was Rudolph Ganz, who chose the second Liszt piano concerto in recognition of the fiftieth anniversary of the composer's death. Distinguished as a Liszt interpreter, Mr. Ganz brought to his task qualities of superb technical command, a warm feeling for the romantic ardors of this music and a beautiful singing tone.

Marian Anderson, contralto, was the final offering of Northwestern University's History and Enjoyment of Music course, at the Auditorium Theatre on Jan. 26. Miss Anderson's phenomenal voice, deep and instinctive artistry, created a profound impression. At the conclusion she was cheered by an audience which refused to depart until she had sung numerous encores. Kosti Vehanan was the accompanist. Felix Borowski lectured on racial elements of song before the recital.

Josef Hofmann gave his annual recital at the Studebaker Theatre on Jan. 26. A large and faithful retinue of admirers gathered to hear the famous pianist play Beethoven's Sonata, Op. 110, the twenty-four Chopin preludes and compositions of his own. The Kolisch Quartet was presented in its first public concert here by the Musicians Club of Women, in the Congress Hotel on Jan. 27. Attracted by the fame of this foursome a very large audience gathered to hear admirable interpretations of quartets by Mozart, Debussy and Beethoven.

Business Men's Orchestra Plays

The Chicago Business Men's Orchestra was heard under George Dasch in Orchestra Hall on Jan. 19. Great care had been expended upon the preparation of a program that included Beethoven's 'Egmont' Overture, Schubert's C Major Symphony and Liszt's 'Les Preludes.' The results reflected great credit upon conductor and personnel. Parthenia Vogelback was soloist in an authoritative account of the Grieg piano concerto.

Trudi Schoop and her Comic Ballet appeared in two performances at the Studebaker Theatre on Jan. 19.

The Chicago MacDowell Association of Fine Arts sponsored a concert to benefit the Marion Ochsner Memorial Fellowship Fund at MacDowell Colony, Peterborough, N. H., at the Chicago Woman's Club Theatre on Jan. 20. The participants were the Chicago Symphonic Choir, Walter Aschenbrenner, conductor; Amy Neill, violinist, and Agnes Conover, pianist. Dr. Preston Bradely spoke of MacDowell's contribution to world culture.

ALBERT GOLDBERG

VERNE WALDO

THOMPSON

Honolulu, Hawaii

Pianist — Accompanist
Teacher
Director, Punahou Music
School
Musical Director,
Radio Station KGU
Conductor,
The Gleemen of Honolulu
Correspondent,
MUSICAL AMERICA

WINNIPEG



Fred M. Gee, Manager of the Celebrity Concert Series in Winnipeg

By MARY MONCRIEFF

WINNIPEG, Feb. 5.—This city's musical outlook for 1936-37 is extremely encouraging. In addition to the usual club and impresario activities there is a prospect of added energies in the choral field, and hope for a return of the days of more professional engagements for soloists in church choirs.

An appeal has been made to the prime minister of Canada, the Rt. Hon. Mackenzie King, to consider seriously the establishment of a National Orchestra in Canada, on lines similar to the B.C. Orchestra in Britain. Canada's radio license fees bring into the national treasury about \$1,500,000 per annum. The proposed idea is to devote about \$250,000 towards the sustenance of at least one great orchestra, under a leader of international standing.

The Eighteenth Annual Manitoba Musical Competition Festival is scheduled to open on April 20. The adjudicators announced are D. T. Yacimini, from Perth; Arthur Cranmer of London, and Harold Samuel of London. The competition is under the management of the Men's Musical Club, Leonard D. Heaton, president.

The programs continuing the Famous Artists Series, under the local management of Frederic Shipman are as follows: on Feb. 19, John Goss and his London Singers; on March 26, Jan Kubelik, violinist, with Rafael Kubelik at the piano.

Musical Club Activities

In addition to Poldi Mildner, Eva Clare, and Nathan Milstein, who have already appeared at the Women's Musical Club, Mrs. C. S. Riley, president, has announced the following events: on Feb. 17 Saint-Saëns's 'Carnaval des Animaux' for two pianos and orchestra will be given by Muriel Cottingham and Leonard Heaton; on March 2 The Kolisch String Quartet; on March 16 the program will be devoted to the work of Liszt.

'Ruddigore' by Gilbert and Sullivan is the University of Manitoba Glee Club's choice for its annual February production. Mrs. C. Claude Sinclair is the producer; the musical director, Winona Lightcap, and Mary Cussans is director of the dancing.

The Winnipeg Lyric Society, musical director Ronald Manns, will stage the musical play 'The Runaway Girl' the week of April 13 at the Dominion

Plan Formation of Canadian National Orchestra—Funds To Be Drawn from Radio Taxes—Managements Present Imposing List of Events—Clubs Busy



Croix Residential
Leonard Heaton is President of the Men's Musical Club

Theatre.

Plans have been arranged for a joint festival of choral music by the Philharmonic Choir and the Winnipeg Male Voice Choir to be held on March 23 and 25. The guest conductor on both occasions will be Hugh Ross of New York. The Philharmonic choir will give Mendelssohn's 'Elijah.' Arthur Cranmer of London will sing the part of 'Elijah.' The program of the Male Voice Choir is being chosen by Mr. Ross. Mr. Cranmer will also be soloist at the Male Voice Choir concert. The Philharmonic Choir is rehearsing under Herbert Sadler, and Stanley Osborne is conducting the rehearsals of the Male Voice Choir. The two organizations are under the management of the Men's Musical Club, Leonard D. Heaton, president.

The Winnipeg Centre of the Canadian College of Organists will continue its series of organ recitals by local organists. The first was given by Ronald W. Gibson, continuing the series will be H. Hugh Bancroft, Filmer E. Hubble and Herbert J. Sadler.

The following artists are listed as continuing the 1935-36 Celebrity Concert Series under the direction of Fred M. Gee, the events to be given in the Civic Auditorium: Ruggiero Ricci, violinist; John Charles Thomas, baritone; Percy Grainger, pianist-composer; Kirsten Flagstad, soprano.

The Wednesday Morning Musicale, Eva Clare president, has followed its policy of encouraging Manitoba talent, by sponsoring a competition of original compositions by composers, residents of Manitoba. Final judging of the compositions will be made by Sir Ernest MacMillan, Toronto. The compositions awarded first and second place by Sir Ernest will be performed at the February meeting of the club, devoted to original compositions. The programs for the remainder of the season will be devoted to the following: Mozart;



Mrs. C. S. Riley, President of the Women's Musical Club

original compositions; Ravel; classical, romantic and modern music; Russian music, since the national school; an ensemble program.

The Junior Musical Club, Mrs. H. D. Barbour, president, holds weekly meetings in the Fort Garry hotel. The club is organized to give young musicians an opportunity for public performance.

The Winnipeg Boys Choir, Ethel Kinley, conductor, is rehearsing for its annual spring concert to be given on April 4. The choir is sponsored by the Men's Musical Club.

The Manitoba Music Teachers Association, Russell Standing, president, sponsors the music option in the high schools of the province and also in the University of Manitoba. The association does all in its power to develop the highest possible grade of teaching in the profession. The annual Matthews' Scholarship concert will be given on March 9. The program will be devoted to composers of the seventeenth, eighteenth, and nineteenth centuries.

The regular summer school under the auspices of the Manitoba Music Teachers Association will be held during July at the University of Manitoba. This year the phases of music of special interest to the public school teacher will be studied. The annual convention of the Association will be held in April in conjunction with the Manitoba Educational Association convention.

Leila McKinnon will give a lecture on musical memory under the auspices of the Association.

The Association has various active sections such as the piano group, and the chamber music group.

Westminster Choir to Tour

PRINCETON, N. J., Feb. 5.—The Westminster Choir, Dr. John Finley Williamson, conductor, was to begin a winter tour of the South and Middle West on Feb. 10. Thirty-five concerts will be given in Maryland, Virginia, North Carolina, South Carolina, Florida, Alabama, Louisiana, Tennessee, Kentucky, Missouri, Indiana and West Virginia with a closing concert in the Academy of Music in Philadelphia on March 12.

Baecht Soloist at St. Patrick's Cathedral

Arthur Baecht, violinist, was soloist at the Sunday Morning Service of Jan. 19 at St. Patrick's Cathedral, playing three solos, including Bach's 'Arioso,' and a Larghetto by Handel. Pietro Yon, music director of the cathedral, was at the organ.

SAN FRANCISCO IN ACTIVE MID-SEASON

Monte Carlo Ballet Re-engaged Despite Small Attendance—Symphony Successful

SAN FRANCISCO, Feb. 5.—Col. W. De Basil's Ballet Russe has concluded a series of eleven performances in the War Memorial Opera House featuring the ballets of their current repertoire previously shown in New York. The engagement was not a lucrative one for the manager, attendance being only moderate for seven of the eleven programs. But the audiences were appreciative and the principal dancers won hearty acclaim, especially Baronova, Lichine and Massine.

The 'Choreartium' to Brahms' Fourth Symphony and 'Union Pacific,' last year's favorite, won a high place in press ratings, as did the familiar 'The Three Cornered Hat' and 'Petrouchka.' Despite poor business, Manager Peter Conley has re-engaged the ballet for next season, but for half the number of performances!

The ballet had competition and bad weather to contend with, the competition being principally that of the San Francisco Symphony's "pop" priced concerts under Pierre Monteux in Exposition Auditorium with Joseph Szigeti as soloist in the Brahms Concerto on Jan. 14 and with Grete Stueckgold as soloist on Jan. 24.

Monteux made his bow in the Art Commission's series with Weber's Overture to 'Euryanthe,' Strauss's 'Don Juan,' Wagner's Prelude to 'Lohengrin' and Dukas's 'Sorcerer's Apprentice.' For his second program under the same auspices he gave Beethoven's 'Leonore' Overture No. 3, Franck's Symphony, Max Donner's 'Chinese Rhapsody' and the dances from Borodin's 'Prince Igor.' Mme. Stueckgold captivated her auditors in 'Leise, leise' from 'Der Freischütz,' 'E Susanna mon Vien' from 'The Marriage of Figaro,' Strauss's 'Morgen' with an obbligato by Concertmaster Naoum Blinder and 'Dich Theure Halle' from 'Tannhäuser.' The 'Morgen' was repeated for a final encore.

Mr. Monteux's second program at the War Memorial Opera House on Jan. 24-25 comprised Berlioz 'Carnaval Roman' Overture, Franck's 'Les Eolides,' Brahms's first symphony, and the Tchaikovsky piano concerto with Josef Lhevinne a masterly soloist.

Plan to Balance Budget

A balance of \$36,900 is required to fill the season's expense budget as estimated by the Musical Association. Musicians, conductor, soloists, music and royalties are estimated as costing \$130,000.00. Concert expense, including rentals, printing, attendants, etc., is budgeted as \$15,150 and the administrative expense as another \$20,050, making a total expense of the year of \$165,200.

Income from concerts, broadcasts, interest, and royalty on Victor records is anticipated as being \$88,300. About \$40,000 of the remaining \$76,900 needed has already been subscribed. It is the aim of the Association to end the year without a deficit.

The San Francisco String Quartet gave its monthly program before a large and appreciative audience in Veterans' Auditorium Jan. 22, playing the Schubert 'Death and the Maiden' Quartet and Brahms's Quartet in A Minor Op. 51, No. 2.

MARJORY M. FISHER

SOLOISTS with the ORCHESTRAS—SEASON'S FIRST 'TOSCA' at the OPERA

(Continued from page 130)

took on new beauties, and the Wagner excerpt. In the Saint-Saëns Mishel Pistastro, the concertmaster, played the obbligate superbly. Such liberties of tempo as the conductor permitted himself in 'Der Freischütz' detract from the natural flow of the music. As for the incessantly fast tempo adopted by Mr. Toscanini in the Smetana, one can only conclude that he fails to understand the fundamental nature of the piece. No river, not even the Ultava, runs at a continuous cascade!

The splendor of his Wagner arrangement would be greatly improved, considering his discarding of Humperdinck's version, were he to dispense, too, with the banal Humperdinck ending for the piece.

The audience gave him ovation after ovation throughout the evening, rejoicing in the presence of its idol. There was a time when New York Philharmonic audiences applauded only authentic performances of such familiar works as the Weber and Smetana items, irrespective of a conductor's fame.

A. W. K.

Cherkassky Soloist with National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Shura Cherkassky, pianist. Carnegie Hall, Jan. 27, evening:

Overture to 'Fidelio'.....Beethoven
Concerto in B Flat Minor.....Tchaikovsky
Mr. Cherkassky

Symphony No. 1 in C Minor.....Brahms

As is well known by now, Tchaikovsky's much-vituperated concerto is not a work to try either the spirit or the mentality of anybody but the performer. Time was when this composition called forth comment from Rubinstein which, in Tchaikovsky's own words, made the composer out "a stupid, untalented and conceited spoiler of music-paper." In addition it appears to have been difficult to comprehend, musically, in its day. Now, however, we see in it nothing more horrendous than a superb virtuoso display-piece, a vigorous and emotional essay in Slavic sentiment and a piece of concerted music peculiarly inoffensive.

Mr. Cherkassky must be set down as one of the premier interpreters of the concerto in recent seasons. To begin with, the technical requirements are fully within his grasp. The majestic heavy chords of the Allegro, the delicate figuration and cantilena of the Andantino, the surge and power of the closing Allegro con fuoco find him equally prepared and undismayed. In addition he possesses the proper temperament for the concertos bravura, its fickle alternations of mood and its sudden grandeur.

The Brahms Symphony gave opportunities to the young musicians for brilliant playing, and they were used to advantage in many episodes. The interpretation as a whole, however, wanted integration and a clear sense of direction. The closing sentences of the Andante sostenuto, given to solo violin, was turned into one of the highlights of the performance by the concertmaster.

R.

Beecham with Philadelphia Orchestra

Philadelphia Orchestra, Sir Thomas Beecham, conductor. Carnegie Hall, Jan. 28, evening:

'Elegie'.....Grieg
'Slavonic' Rhapsody, No. 3, in A Flat.....Dvorak
'Eine kleine Nachtmusik'.....Mozart
Symphonic Poem, 'From Bohemia's Groves and Meadows,' from 'My Country'.....Smetana
'Symphonie Fantastique'.....Berlioz

The golden beauty of the string choir of the Philadelphia band shed a glow over this concert from the outset as the Grieg 'Elegie' with which the program proper was fittingly prefaced as a tribute to the memory of King George V provided a channel for its most eloquent expression, and of the subsequent opportunities for its disclosure Sir Thomas Beecham, returning for a farewell appearance for the season, took full advantage. The gem of the evening for most listeners was undoubtedly the Mozart work, played with all the affection and communicative intimacy that the English conductor is wont to lavish upon its composer while, at the same time, with

somewhat striking deviations from generally accepted tempi.

But no reservation need be made about interpretations accorded the Dvorak and Smetana compositions, the latter, which is the fourth of the 'My Country' cycle of six symphonic poems, being an especially refreshing and spontaneous tonal delineation of a Bohemian pastoral scene. The familiar Berlioz symphony, on its part, received one of the most brilliant and vividly dramatic performances heard here in many seasons. At the end a tremendous ovation was given Sir Thomas.

C.

Schelling Conducts Second Children's Concert

New York Philharmonic-Symphony, Ernest Schelling, conductor. Carnegie Hall, Feb. 1, morning:

Adagio—Allegro from 'London' Symphony Haydn
Andante from Symphony in G Minor.....Mozart
Scherzo from Symphony No. 3.....Beethoven
Allegretto from Symphony No. 2.....Brahms
Finale from Symphony No. 4.....Tchaikovsky

The growth of the symphony, illustrated by Mr. Schelling's pertinent remarks, stereopticon slides and movements from



Shura Cherkassky, Soloist with the National Orchestral Association

symphonies from Haydn to Tchaikovsky, was the topic that engrossed the youthful audience of the second series of children's concerts.

In addition to the Scherzo from the 'Eroica,' Beethoven was represented on the program by the Ode from the Ninth Symphony, set to words by Oliver Wendell Holmes and sung by the pupils of the Hillside Country School of Norwalk, Conn.

P.

Casadesus Plays Brahms with Philharmonic

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Soloist, Robert Casadesus, pianist. Carnegie Hall, Jan. 30, evening:

Brandenburg Concerto No. 2, in F.....Bach
Concerto No. 2 in B Flat.....Brahms
Mr. Casadesus
Overture to 'Coriolanus'.....Beethoven
Symphony No. 4 in B Flat.....Beethoven

The three "B's" furnished an evening of unalloyed enjoyment for an almost capacity house. Mr. Casadesus's appearance was of great interest and he was applauded lustily for his brilliant playing in the concerto. That it was brilliant cannot be denied; that its interpretation plumbed the emotional depths of the great work is open to question. There was a brittleness to his tone in fortissimo passages that robbed them of their grandeur and the entire conception seemed to be designed for display rather than musical probing. The last movement, however, treated to this idea, sparkled and shone, its character lighter and more bubbling and therefore apparently more in key with the pianist's temperament.

Mr. Toscanini's accompaniment was sagacious and just, even though he does

(Continued from page 149)

fainted at the end of the second act, and was replaced in the third by Editha Fleischer, who had also sung Woglinde. Friedrich Schorr was excellent in the ungrateful role of Gunther and Eduard Habich sang capably as Alberich. Others were Irra Petina and Doris Doe doubling as Norns and Rhinemaidens and Max Altglass and Arnold Gabor.

The orchestra gave an unusually smooth and compelling performance under Mr. Bodanzky, although some evidence of fatigue and strain was noticeable in the brasses after the lengthy first act.

Q.

The Season's First 'Tosca'

Puccini's 'Tosca' had its first hearing of the season on the evening of Jan. 30, with Lotte Lehmann in the title role, Richard Crooks singing Cavaradossi for the first time, and Lawrence Tibbett as Scarpia. In the minor roles were George Cehanovsky as Angelotti and Sciarone; Louis D'Angelo as the Sacristan; Angelo Bada as Spoletta; Arnold Gabor as the Jailer, and Irra Petina as the Shepherd. Gennaro Papi conducted.

Mme. Lehmann's Tosca, though not as finely delineated a character nor as impeccably sung as her Marschallin in 'Der Rosenkavalier' had moments of great vocal beauty and a quality of humanity that made it very appealing. The 'Non la Sospiri' in the first act was well given, and the Prayer, rid of theatricalism was very fine.

Mr. Crooks won plaudits for 'Recondita Armonia' in the first act and duplicated them with 'E Lucavan le Stelle' in the final scene. Mr. Tibbett's Scarpia is rapidly becoming one of his best roles and his fine singing was on a high level throughout his two acts of the opera.

Orchestrally, the performance was somewhat uneven and there were moments when the stage management might have been improved upon.

N.

'Tristan und Isolde' Sung for Vassar Benefit

'Tristan und Isolde' had its third performance of the season at a special matinee on Jan. 31, for the benefit of the Vassar College Scholarship Fund. The audience was a capacity one. The main roles were filled by Kirsten Flagstad, Gertrud Wettgren and Lauritz Melchior. Eduard Habich appeared as Kurvenal; Emanuel List as King Mark and Arnold Gabor, Marek

not seem to be as free and confident in the Brahms concerto literature as he has become with the symphonies. It was a pleasure to hear the first movement proceed on strictly allegro lines (as it is clearly marked) from the very opening of the horn theme, a passage which most soloists (and conductors) love to extend faithfully. The second movement, with its exquisite 'cello solo beautifully and tenderly played by Mr. Wallenstein, was a thing of loveliness.

The Brandenburg concerto, in which a quartet of solo instruments weave their melodies into the string body, was spiritedly and charmingly done. The substitution of the E Flat clarinet for the trumpet part, which is extraordinarily difficult as written, did not produce a felicitous sound, however.

Coriolanus's grief and pride received a magnificent setting forth, and the symphony also was most satisfactorily projected. It is not one of this reviewer's favorites, but in Mr. Toscanini's hands is productive of great interest.

Q.

Elman in Second of Concerto Series

The second concert in the series devoted to an exposition of the violin concerto literature was given by Mischa Elman and the National Orchestral Association at Carnegie Hall on the afternoon of Feb. 1 before a large audience.

For this concert Mr. Elman was down for Spohr's Concerto No. 8 in A Minor, familiarly known as the 'Gesangsszene,' because it is written in the manner of a 'vocal scena,' rather than in strict concerto form, Paganini's Concerto in D in the Wilhelmj version and the Mendelssohn Concerto.

Windheim and James Wolfe in the smaller roles. This was Mme. Wettergren's final appearance of the season. Artur Bodanzky conducted.

D.

'La Juive' with Familiar Cast

A familiar cast participated in the third performance of 'La Juive' on the evening of Jan. 31. Giovanni Martinelli repeated his success as Eleazar and Elisabeth Rethberg triumphed again with her singing of Rachel's famous air, 'Il va venir.' The Cardinal of Ezio Pinza was distinguished in song and bearing. Queena Mario sang Eudoxia. Others appearing included Hans Clemens, Dudley Marwick, Alfredo Gandolfi and Louis D'Angelo, with Wilfred Pelletier conducting. The American Ballet contributed divertissements more elaborate than appropriate to Halevy's music.

O.

Fifth 'Carmen' at Matinee

'Carmen' had its fifth performance of the season at the matinee on Feb. 1. Rosa Ponselle again appearing in the title role with Susanne Fisher singing Micaela for the first time here, making an excellent impression. The remainder of the cast had all been heard in their several roles in earlier performances. These were Charles Kullmann as Don José; Ezio Pinza as Escamillo; Angelo Bada and George Cehanovsky as Dancairo and Remendado, Louis D'Angelo as Zuniga, and George Cehanovsky as Morales. Louis Hasselmans conducted.

D.

'Madama Butterfly' Sung at Popular Saturday Night Performance

A capacity audience heard the third performance of 'Madama Butterfly' at the popular Saturday night performance on Feb. 1. This was the first appearance here in the roles of Butterfly and Pinkerton, of Hilda Burke and Joseph Bentonelli, though Miss Burke had sung an excerpt from the work in costume at a Sunday night concert. Her performance of the entire role was excellent both vocally and histrionically, and she had an enthusiastic reception. Mr. Bentonelli's Pinkerton was satisfactory in every respect and strengthened the good impression he has made in other roles. Mr. Bonelli's Sharpless was again a peculiarly satisfying performance. The lesser roles were capably filled by Ina Bourskaya, Giordano Paltrinieri, Max Altglass, James Wolfe, Mario Gili and Dudley Marwick. Ettore Panizza conducted.

N.

Time was when Spohr's concertos for violin and orchestra were in the repertoire of every concert violinist. This concerto and the Ninth in D Minor are still studied by aspiring violinists, whose teachers have not forgotten the importance of the famed German violinist-composer and conductor, whom Schumann, to name but one master, esteemed so highly. But in our day one hears but rarely this classically conceived music.

Listening to Mr. Elman play it on this occasion, one was convinced that the fault is not entirely Spohr's. For this concerto is a masterpiece of its kind, an honestly spoken work that could hold its place in the repertoire with many works still offered us as regular diet. It has melodic fertility, not only in the lovely Adagio in F, but throughout, and the recitatives, with which the solo instrument begins, are expressively voiced.

Obviously the work is not for Mr. Elman, who played it glibly but with an over-emphasis on its virtuosic character that almost destroyed its very nature. To make it music for our ears the performer should seek out its classic feeling and subordinate its violinistic techniques. This Mr. Elman did not do. He should also be censured for altering note values in the opening Allegro molto. His tone was of beautiful, warm quality, full and round throughout the range of his instrument.

His playing of the Paganini on the other hand was magnificent, a virtuoso achievement of high order. The audience received him with rapturous applause. Mr. Barzin and his young players played the accompaniments excellently, not an easy task, for Mr. Elman's favorite tempo seems still to be *rubato*!

A.

Montreal

By THOMAS ARCHER

MONTREAL, Feb. 5.—After a busy three months ending at Christmas, music has lapsed into the doldrums in Montreal. Only a few concerts of decisive interest were presented here during January. The outlook for February, March and April is somewhat better; local managers have a knack of pretending that their pockets are empty when actually a few contracts repose secretly therein.

Upon the death of King George, Canada like the rest of the British Empire was plunged into mourning. All concerts and social events were immediately cancelled including recitals to have been given by Jascha Heifetz and Ruth Slenczynski. Heifetz, engaged by the Ladies Morning Musical Club, will come in March.

Music lovers were anticipating eagerly the concert given here this week by Alfredo Casella's Trio Italiano, which Mrs. A. M. Russel was to present as part of her series of Wednesday Nine O'Clock concerts. Casella's name is well known and Poltronieri has a fine reputation as a violinist, while those who possess short-wave radio receivers were able to judge the quality of Bonucci's cello playing during a recent broadcast from Rome.

Mrs. Russel will conclude her season in March with a concert by Keith Faulkner, baritone. The Ladies Morning Musical Club promises the Kolisch String Quartet on Feb. 20. They are known here because of their participation in the broadcasts of Mrs. Elizabeth Sprague Coolidge's chamber music festival at Washington, last month. The club will also sponsor a recital by Marian Anderson, the colored contralto, who will sing here on March 5. Heifetz will complete the season on March 27.

German Makes Debut

Winfried Wolf, professor at the Hochschule für Musik in Berlin, makes his debut in Montreal today. Professor Wolf has been working his way here from Mexico City via the California coast. The German consulate plans a reception for him.

Impresarios are playing possum. Louis H. Bourdon has committed himself to engaging the Philadelphia Orchestra under Leopold Stokowski for one concert to take place in May. It will undoubtedly be the most auspicious event of the season as no major orchestra has visited this city for nearly a decade. The concert will be staged at the Forum, which is this city's Winter Garden and has an echo like the voice of Bashan's bull. The Philadelphians have a wonderful organization, to be sure. Already they have submitted twelve specimen programs from which they ask us to select what we want to hear.

Mr. Bourdon hints that he may bring Lily Pons here before the end of April. Negotiations are not complete, however, and he wisely refuses to commit himself publicly. Otherwise he asserts that his book is empty. He did very nicely a few weeks ago with Nino Martini who drew a record audience, consisting largely of those who saw and heard him in his motion picture 'Here's to Romance.'

Messrs. Goulet and Pager decline to admit a single forthcoming engagement. They have just brought the Jooss European Ballet. The success of this remarkable organization was instantaneous. Mr. J. A. Gauvain the remaining

Interesting Season Expected—Death of King George Observed by Discontinuation of Musical Activity—Later Concerts Scheduled

impresario, cannot be reached. He lives in Quebec City and only visits Montreal occasionally. He is, however, more interested in theatre than music. His last engagement was with Lucienne Boyer and her Continental Varieties.

Jan Kubelik appeared here a week or two ago as soloist with the Montreal Orchestra, bringing his son and daughter with him; the latter also a violinist, the former a remarkably gifted pianist who evidently inherits the genius.

The Montreal Orchestra has five more concerts to give to complete its



A Glimpse of Mt. Tacoma (Rainier)

TACOMA, Feb. 5.—Civic pride in Tacoma centres in the Philharmonic Orchestra, organized last year by Eugene Linden, young Portland conductor, and continuing even more successfully this year, artistically and financially. An all-Beethoven concert in December and all-Wagner program in early February, with Raymond Marlowe of San Francisco as soloist, proved the quality not only of the twenty-two-year-old conductor but of his audience. Linden's first rehearsal, called in the columns of the daily press, brought out three musicians in March, 1935. From the amateur, the semi-professional and the professional ranks he now has gathered a full complement.

With the largest membership in its four years of existence, the Civic Music Association, Dr. Charles McCreery, president, opened its concert season in November with Elisabeth Rethberg. Ignaz Friedman had a triumph in December; Trudi Schoop's comic ballet was enjoyed in February and two other concerts are to come. A second course, sponsored by the Ladies' Musical Club, brought Erica Morini, violinist, in the fall and promises, among other attractions, Myra Hess, Nino Martini and Doris Kenyon.

Tacoma has many choral societies, which feature guest soloists at their evening concerts. The Ladies' Musical club is the oldest, with seventy singers. Frederick W. Wallis, its conductor, also directs the Orpheus Male Chorus. Women of Saint Cecilia club do sensitive and interesting work under the baton of Karl Weiss and the club sponsored the appearance of Sigmund Spaeth in a lecture recently. The Sängerbund, the Harmonie club, a mixed chorus, and the Tacoma Oratorio Society are all directed by J. W. Bixel. Trained in the traditions of the St. Olaf choir of Minnesota, Joseph Edwards has a praise-

season. An impressive 'Memorial Music' (admission free) was presented on the Sunday following King George's death. The program consisted of Bach's 'Wachet auf,' Strauss's 'Death and Transfiguration,' Vaughan-Williams' 'Fantasy on a Theme by Tallis' and the 'Siegfried Funeral March.'

Visits have also been paid here since the New Year by Ethel Bartlett and Rae Robertson whose duo-piano playing was generally voted magnificent, and Ernest Hutcheson, who strangely enough had never been to Montreal before. Local recitals have been planned since the New Year by Ishbel Mutch, soprano; Alfred O'Shea, tenor; Violette Delisle, soprano; Mildred Roberts, violinist; Paul de Marky, pianist; Katherine Gallery, pianist; Edith Eager Ross, pianist, and a host of lesser lights. Nancy Reed, Canadian pianist now of London, England, and a former pupil of Artur Schnabel made a fine impression in a recital she gave here recently en route to her home in Vancouver.

TACOMA

Year - Old Orchestra Continues Successful Appearances — Music Group Has Largest Membership in Four Years — Choral Societies Busy

worthy group of young singers in the Choir of the West and the Pacific Lutheran College. The Adelpian chorus, John Paul Bennett conductor, represents the College of Puget Sound.

Local musicians who have performed include Viola Wasterlain, violinist, a member of the Seattle Symphony and soloist with it at San Diego last summer. George Johnson, another violinist, won on his twenty-first birthday, the state-wide contest for young musicians, sponsored by the Seattle Symphony. Prizes were a cash sum and the opportunity to appear as soloist with the symphony, directed by Basil Cameron.

PAGE R. HOSMER

LEAGUE BEGINS SERIES

Young Composers' Works Heard in First of Monthly Concerts

The opening program in a series of informal pre-hearings of new music inaugurated by the League of Composers this season, took place on Jan. 26 at the Midtown Community Center, 93 Park Avenue, New York City. The purpose of the series is to enable the younger composers to present their works before an audience especially interested in the developments of contemporary music. The first program comprised a Sonata for piano by Norman Cazden played by the composer, a Partita for oboe, bassoon and piano by David Diamond, with Mitchell Miller, oboe, Elias Carman, bassoon, and Celia Wolberg, pianist; Five Pieces for piano by Paul Frederick Bowles, performed by the composer; Three Poems from Walt Whitman for cello and piano by Paul Creston, played by Ana Dittell, cellist and the composer; Fugue and Fugato on a Well-Known Theme for oboe and two clarinets, and Fox-Trot and Rumba from Pianoforte Suite by Robert McBride, played by Mitchell Miller, oboe, Herman Scholl, clarinet, and the composer as clarinetist and pianist.

CONCERTS PROCEED APACE IN BOSTON

Numerous Artists of Distinction Heard on Recital Platforms —New Hill Quartet

BOSTON, Feb. 5.—For the fourth of the Morning Musicales at the Hotel Statler, Josef Hofmann played music both old and new to a capacity audience, and in Jordan Hall Jeno Swislawski, in a Boston debut recital, offered a program of Bach, Beethoven, Chopin and others.

The Goding-Thiede-Zeise Trio (Howard Goding, piano, Alexander Thiede, violin, and Carl Zeise, cello) inaugurated a series of concerts at the Boston Art Club on the evening of Jan. 21, assisted by Harry Welcome, viola. On the same evening in Jordan Hall, Leonard Shure, pianist, offered a program of Beethoven, Schubert, Schumann and Chopin. On the same evening also, in the Empire Ballroom of the Hotel Vendome, a large audience warmly applauded John Sturgis Codman in a program of miscellaneous songs for baritone voice.

Nicholas Slonimsky, pianist, and Joseph Malkin, cellist, have been heard in Steinert Hall in a recital of modern works. The program listed works by Shostakovich, Goossens, Toch and Stravinsky.

In his only Boston recital this season, Mischa Elman played a program of violin concertos in Symphony Hall on the afternoon of Jan. 26. He was assisted by fifty members of the Boston Symphony, Arthur Fiedler conducting, and for numbers listed the Mozart Concerto No. 5, Beethoven Op. 61 and Tchaikovsky Op. 35. Fiedler and the orchestra opened the program with a vigorous performance of the overture to Mozart's 'The Marriage of Figaro' and subsequently furnished excellent accompaniments for Mr. Elman.

Three Duos Appear

Ethel Bartlett and Rae Robertson charmed a large Boston audience with a recital of music for two pianos and other duet recitalists have been Anna Hamlin, soprano, and Floyd Townsley, tenor, in vocal duets and solos, sung to the admirable accompaniments of Celius Dougherty. Eleanor Steele, soprano, and Hall Clovis, tenor, have also been heard in a recital of duets only, with Brooks Smith as accompanist.

The Southernaires gave a unique program of Folk-songs, work-songs and spirituals.

Winifred Christie gave a recital of music by Bach, Brahms, Moór, Debussy, Goossens and Dohnányi on the Moór double keyboard piano. Eleanor Spencer, pianist, played to a friendly audience in Jordan Hall, listing works by Schumann, Ravel, Debussy and Chopin. Another pianist who has recently been heard is Howard Goding, listing a program of sonatas by Beethoven and Scriabin and miscellaneous pieces by Chopin, Hindemith, Debussy and Brahms.

For the second program in its series of chamber music concerts the Chardon String Quartet included the first performance of Edward Burlingame Hill's String Quartet Op. 40. Mr. Hill's amusing little work won instant success and the entire program was acclaimed by an audience which well filled Paine Hall, Harvard University.

GRACE MAY STUTSMAN

H A V A N A

Music Will Be Heard in Notable Setting—New Open Air Theatre of Marble and Granite Nears Completion—Beethoven's Choral Symphony to Inaugurate Concerts—Philharmonic Plans Debussy Fête

By NENA BENITEZ

HAVANA, Feb. 5.—Tourists who come to Cuba for the first time are always very much interested in seeing Morro Castle, the Cabaña Fortress, and the picturesque harbor. Today, Havana has another good reason to win the admiration of foreigners who visit our shores. A splendid open air theatre is being built on the Avenida del Puerto, conceived by the Cuban architects, Eugenio Batista and Aquiles Maza. The structure, of stone and concrete, will have granite covered stairways and marble covered seats, a capacity for 1,600.

Through a broad avenue with four rows of cocoanut trees, bordered by marble seats and statues and a double row of lights; with pavement resembling a large granite carpet, the grand stairway is reached, which leads to a magnificent terrace above the steps, resembling a Greek theatre. Microphones and magna vox will broadcast the concerts from this open air auditorium to different parks in the city. It is expected that Feb. 24, one of Cuba's patriotic fête days, will see the inaugural concert of the new auditorium with an epoch making program of which Beethoven's Ninth Symphony will be the outstanding feature.

Societies Active

Our musical societies are enthusiastically continuing their artistic work in the various musical branches. The Havana Philharmonic under the able baton of Amadeo Roldan continues its monthly concerts at the National Theatre, presenting local and foreign soloists. A Debussy festival will take place early this year and two acts of Wagner's 'Die Walküre' will be given in concert form. Amongst the works to be performed during the season are Manuel de Falla's 'El Retablo de Maese Pedro' and Prokofiev's 'Love for Three Oranges.'

The Havana Symphony, conducted by Gonzalo Roig, will also offer monthly concerts presenting local soloists. For the Orquesta da Camera, conducted by the young Spanish musician Jose Ardevol, a very interesting program has been outlined this season. Bach's 'Brandenburg' Concerti will be repeated; also three Concerti Grossi by Händel, five symphonies by Haydn and two of Mozart. Compositions by Frescobaldi, Vivaldi, Corelli, Monteverdi, Gabrieli, Ravel, Casella, Stravinsky, Poulenc, Malipiero, de Falla, Honegger, Ardevol, and others will be given first hearings by the Orquesta da Camera.

Pro-Arte Musical presented last month the well known violinist Benno Rabinoff and in March will bring the celebrated Ballet Russe in three performances. Ezio Pinza, the popular Metropolitan basso will appear with Pro-Arte in April. Other artists are under consideration.

The Havana Choral Society gave a concert at the National Hotel last month

and will give another at the end of March which will feature the debut of a choral organization made up of 150 children from the Casa de Beneficencia. Works by Despres, Victoria and Orlando di Lasso appear in the program, which will also include Haydn's 'Caligaverunt mei,' and works by Jannequin, Bortniansky, and the Cuban composers Guillermo M. Tomas and Gonzalo Roig. Maria Muñoz de Quevedo will conduct.

The Torroella Quartet is preparing a series of chamber music programs and the Children's Fine Arts Society will revive shortly its special performances for children.

BOSTON FORCES IN PROVIDENCE EVENT

Heard under Mitropoulos Baton—Numerous Stellar Attractions Gain Attention

PROVIDENCE, R. I., Feb. 5.—The Boston Symphony made its third local appearance of the season on Jan. 21 under the guest conductorship of Dimitri Mitropoulos, conductor of the Conservatory Orchestra of Athens. This was the first appearance of Mr. Mitropoulos before an American audience.

The exacting program presented was made up principally of modern works, including a first local performance of Rivier's 'Overture to a Don Quixote,' Debussy's 'The Sea,' the 'Domestic' Symphony of Strauss, and the 'Leonore' Overture, No. 2, of Beethoven. Mr. Mitropoulos's very dynamic conducting and his obvious authority in interpreting the music from memory won him a hearty ovation from the audience.

The Providence Festival Chorus, directed by John B. Archer, with Gladys Swarthout, mezzo-soprano, as soloist, gave its winter concert in the Metropolitan Theatre on Jan. 12. The first group was made up of sacred choruses by Mendelssohn, Palestrina, and Rachmaninoff. The second group was in the Christmas spirit.

Swarthout Greeted Enthusiastically

Miss Swarthout was received with the greatest enthusiasm, her most impressive vocalization coming with the presentation of the 'Habanera,' the Card Scene music, and the 'Seguidilla' from 'Carmen.' She also pleased with three Irish songs, and in further selections in English by Charles, Stickles, Wolfe, and Cohen. George Faulkner was accompanist for the chorus, and Lester Hodges performed similar service for Miss Swarthout. One of the largest audiences of the season turned out for this concert, which, as in past seasons, was under the patronage of Stephen O. Metcalf.

The Jooss Ballet delighted an audience of members of the Community Con-



Dept. of Public Works

Open-Air Theatre in Havana

Mitropoulis is Guest in Boston

(Continued from page 3)

Beethoven is known to have sanctioned sharp dynamic contrasts, but he also demanded smoothness in the movement of a melodic line. This quality appeared to be absent from the interpretation which we heard from Mr. Mitropoulos, who, in his eagerness to achieve the tempestuous, overlooked the potentially philosophical side of the master. The performance, however, may not be lightly set aside, for it revealed qualities in the work which heretofore have not been too evident.

What we have written concerning the Beethoven may in a measure be applied to the performances of the Debussy and Strauss. The Debussy was considerably pointed up and surged ahead somewhat to the exclusion of the impressionistic qualities of the music, but during its performance Mr. Mitropoulos clarified many passages which are too often unconsidered. Following this, the Strauss 'Domestica' was rejuvenated to a remarkable degree.

'Don Quixote' Premiere

In listening to the newly presented 'Don Quixote,' with its conflicting musical styles, the listener must take pains to remember that, as the composer points out, it is "not restricted to a depiction of the particular personality of Don Quixote as conceived by Cervantes... it is the eternal Don Quixote whose profoundly human character belongs to

cert Association in the Metropolitan Theatre on Jan. 20. The program included 'Ballade,' 'The Big City,' 'A Ball in Old Vienna' and 'The Green Table.' Music was provided by F. A. Cohen and John Colman at two pianos, who also arranged the music for the performances and provided music by Brahms and Mr. Cohen during the entr'actes.

The Manhattan String Quartet, assisted by Lee Pattison, pianist, gave the first concert of the series sponsored by Pembroke College and the department of music in Brown University in Alumnae Hall on Dec. 12. Particularly effective was the Schumann Quintet in E Flat in which Mr. Pattison's contributions were outstanding. The Quartet played its numbers from memory and with a fine degree of artistry.

The Clavier Ensemble, assisted by Jan Stocklinski, violinist, gave its forty-second concert in the rooms of the Institute of Music on Dec. 30. The program included music for two pianos by Bach, Balakireff, Dvorak, Mrs. H. H. A. Beach and Johann Strauss. Participants were Marjorie Morgan, Evelyn Safford, Maria Scalzi, Ethel Richardson, Stella Bishop and Doris Johnson.

all times and all places." The composer set himself a large program and the work proved to be a harmless bit of musical fooling which appeared to amuse both audience and players, but hardly measured up to the dimensions which his words might indicate.

If Mr. Mitropoulos seemed to choose a strange program for his debut, his second pair of programs for Jan. 31-Feb. 1 carried works of unusual interest, listing the following:

Symphony No. 1 in D.....Mahler
'The Tragedy of Salome,' after a poem by Robert d'Humieres.....Schmitt
Fantasia and Fugue in G Minor for Organ.....Bach
(Arranged by Mr. Mitropoulos)

Just why thirteen years should elapse between performances of the Mahler Symphony by our orchestra is inexplicable, and Bostonians have reason to be grateful to Mr. Mitropoulos for bringing it forward. It is a youthful work, written probably between 1883-1884 and replete with the folk-music atmosphere. The repose of the first movement is reminiscent of the 'Pastorale' yet nowise imitative. The 'Ländler' characteristics of the second movement also suggest the 'Pastorale,' but in this movement Mahler strikes a deeper note than does Beethoven. The third movement, a funeral march, built upon the old French canon 'Frère Jacques' announced in the minor mode, is opened by a singularly poignant, unaccompanied solo for double bass, followed by the gradual introduction of the entire orchestra. This movement leads directly into the fourth and final movement which is a triumphant outburst of tone. The work was given a masterly performance.

'Salome' as conceived by Schmitt calls for singing voices, which upon this occasion (as in 1931 when it was last performed here) were omitted. It is a work of tremendous emotional appeal and high climaxes and Mr. Mitropoulos lost no opportunity to reveal its dramatic possibilities.

There have been a number of excellent orchestral transcriptions of organ works by Bach, but none have been played here in recent years which more clearly limned the potential orchestral qualities of the master than this arrangement by Mr. Mitropoulos. It brought the audience to its feet, applauding and cheering.

GRACE MAY STUTSMAN

Mr. Stocklinski played works by Beethoven and Kreisler.

The WPA Concert Orchestra, conducted by Edouard Caffier, appeared in the Gilbert Stuart Junior High School on Jan. 7. The soloist was Janette Francis, pianist. The program included Beethoven's Second Symphony and Grieg's piano Concerto. A concert by the same organization was heard in the Nathaniel Greene Junior High School on Jan. 20 at which Elena Rubiano, pianist, was soloist in the First Concerto of Beethoven.

The Providence Art Club presented Arlan R. Coolidge, violinist, and Arthur B. Hitchcock, pianist, on Dec. 5. Music performed included Sonata in D Minor, for violin and piano, by Brahms; Wagner-Brassin, 'Magic Fire Music,' Chopin's Nocturne in C Sharp Minor, and Fantasie in F Minor, for piano; and the Introduction and Adagio of the 'Scotch' Phantasy of Bruch, Larghetto in B Minor, Handel, and Spanish Dance, Op. 58, No. 1, by Rehfeld, for violin.

The Providence Plantations Club heard Felix Fox, pianist, and Jan Bettetti, first 'cellist of the Boston Symphony, in recital on Dec. 19.

A. R. C.

EL PASO SYMPHONY HAS RECORD SEASON

Two Operas Will Be Given by
Civic Company—Concert
Association Grows

EL PASO, Feb. 5.—The El Paso Symphony is in the midst of the best season since its inauguration. H. Arthur Brown will conduct the seventy-two players in their next concert at Scottish Rite Auditorium on March 2. Dorrance Roderick is president and Mrs. Hugh M. Shannon is business manager of the Symphony Association, which is also sponsoring the El Paso Civic Opera in the presentation of two one-act operas: 'The Secret of Suzanne' by Wolf-Ferrari and 'The Maid As Mistress' by Pergolesi.

The Community Concert Association has entered its second year with an increased membership. The series includes Joseph Szigeti, Rosemarie Brancato, Bartlett and Robinson and Nelson Eddy. Officers are Wistor R. Smith, president; E. H. Krohn, Mrs. Charles Andrews, Mrs. Sam Watkins and Mrs. H. G. de Partiarroyo, vice presidents; Mrs. Hallett Johnson, secretary; Mrs. C. N. Bassett, treasurer; Mrs. W. R. Brown, membership chairman.

The Apollo Club, El Paso men's chorus, directed by Walter Davis, plans a program for the MacDowell Club and a concert at Scottish Rite Auditorium in February. Davis will also direct the Mines Glee Club in a February program.

Carlile Tucker, director of the Oratorio Society, will present Elgar's 'King Olaf' Feb. 21. Soloists are Agnes Nari, soprano, and Arch Cannon, tenor, both of Denver, and Jack Stewart, El Paso baritone, accompanied by Mrs. Abbie Durkee, pianist, Mrs. Dagmar McCullough, organist, and an orchestra composed of members of the El Paso Symphony. On Palm Sunday the Oratorio Society will give Handel's 'Messiah.' On May 15 a part song concert will feature Soletta Schwartz, Elsie Thomas, and Frederick Starke. The Junior Chorus will appear for the first time.

Clubs Give Varied Programs

The Chamber Music Society, directed by Roscoe P. Conkling, will present a program embracing compositions by Mozart, Beethoven and Brahms in February at the Radford School for Girls.

The MacDowell Club, in addition to its regular bimonthly recitals, will present Claude Herndon, who recently returned from London, as a part of the club's program of young students. The officers are Mrs. W. R. Brown, honorary chairman; Mrs. Abbie Durkee, chairman; Florence Crissey and Mrs. Norman Denton, vice presidents; Mrs. B. J. Dickenson, treasurer; Mrs. Robert Homan, Jr., assistant; Nellie Miller, corresponding secretary; Alice Meisel, assistant, and Dorothy Learmonth, recording secretary. They have a waiting list for membership.

The music department of the Woman's Club will present a pageant of the history of music Feb. 12 under the direction of Mrs. W. R. Brown and Mrs. Walter Ponsford. On March 11 the Choral Art Club, women's chorus directed by Mrs. Abbie Durkee, will present a Chinese Cantata, the 'Flower Fair' by Mrs. Lillian Hague Corcoran, with Margaret Hartsook, accompanist. On April 8 Mrs. W. D. Howe will have

charge of a carnival program. Officers are Mrs. Chas. J. Parker, chairman; Mrs. Leonard Hanson and Mrs. A. L. Hawley, vice chairmen; Mrs. Raymond Pitts, secretary, and Mrs. Herbert Gehring, treasurer.

The Women's Club was to sponsor the presentation of 'Aida' and 'Tales of Hoffmann' by the San Carlo Opera Feb. 3. Mrs. J. G. Barada is general chairman.

GEORGIA B. CARMICHAEL

HOUSTON AWAITS TEXAS CENTENNIAL

Many Events Still to Come in
Lively Season—Guests Conduct Symphony

HOUSTON, TEX., Feb. 5.—The 1935-36 musical activities in this city seem to have honored the old custom of "saving the best for the last" since the pre-Christmas dates will be definitely outshone by the events scheduled for February, March and April.

For some twenty years or more Houston has depended for the "meat course" of its musical menu on Edna W. Saunders, who for that term has been locally responsible for the visits of the world's great artists. Her pre-holiday schedule concentrated on the very popular Town Hall morning and evening series of lectures, which she introduced last season, with a concert by Fritz Kreisler as a musical highlight. But the early winter and spring months will offer four performances of the San Carlo Opera Company on Jan. 25 and 26; two performances by the Ballet Russe on Feb. 8; Josef Hoffmann, pianist, on Feb. 24, and the St. Louis Symphony under Vladimir Golschmann on March 16.

Spring plans of her organization, Mrs. Saunders says, are dependent, for the present, on plans being made for the observance of Texas's Centennial. Committees are now being appointed to plan music for the celebration which will feature, as far as possible, the Houston Symphony and local bands. Pageants will be given at San Jacinto battlegrounds and around the Rice Hotel which stands on the site of the state's first capital building.

Symphony Has Busy Season

The Houston Symphony Orchestra Association, of which Joseph S. Smith is president, has enjoyed a highly successful season so far under the system of guest conductors inaugurated this year upon the resignation of Frank St. Leger who had served in the directorial capacity for the past three years. Vittorio Verse was conductor for the November and December programs with Alfred Hertz taking over the baton for the January and February concerts. Modeste Alloo will conduct in March and April. The orchestra has a personnel of eighty-two with Josephine Boudreaux as concertmaster.

Dr. Hertz gave a particularly fine concert on Jan. 13 when the Prelude and 'Liebestod' from 'Tristan und Isolde' and Respighi's 'Pines of Rome' were high spots of the program. Applause was thunderous and the audience remained on its feet long after the conductor and players had taken numerous bows. Other works were the Prelude to 'The Deluge' in which Miss Boudreaux played the violin obbligato and Schubert's 'Unfinished' Symphony.

The orchestra will appear again on Feb. 17 when Leslie Hodge, pianist,



Edna W. Saunders, Leading Houston
Concert Manager for a Score of Years

will be soloist in the Tchaikovsky Concerto in B Flat Minor, on March 9 and April 13 with Katherine Killander, Dallas pianist, as soloist for the latter concert.

Varied Club Activities

Another interesting concert date is that of Alfred Casella's Trio Italiano to be heard on Feb. 12 under the auspices of the Tuesday Musical Club, the largest organization of its kind in the state. Mrs. Joseph S. Smith is president. In honor of its silver anniversary, the club held an open meeting on Jan. 28 at the home of its first president, Mrs. Alice Baker Jones.

Junior Day, honoring the Girl's Musical Club which the Tuesday Club sponsors, will be held on April 7, the annual business meeting and election on April 21 and the annual luncheon on April 28.

The Tuesday Musical Club presents two artist events each year. Dalies Frantz, pianist, was the highly regarded artist offered first this year.

Katherine Seymour, lyric-coloratura, was presented in concert on Jan. 28 by Circle No. 10 of the First Presbyterian Church at the Junior League, of which she is a member. A singer of rare interpretative gifts and musicianship of high order, Miss Seymour thoroughly delighted her hearers, particularly with Lia's air from 'The Prodigal Son', Strauss's 'Ständchen', and a group of old French, Italian and English songs.

IDA GILLESPIE GROTTÉ

Elizabeth Carrington Returns to America

Elizabeth Carrington, soprano, who made her professional debut in Rome in 1933 under the patronage of the wife of the American Ambassador to Italy, returned recently to America. Miss Carrington began her voice training in America, then studied in Rome with Vito Carnevali and was special soloist at the American Embassy Church. She made her London debut at Grotrian Hall in 1934 and this year fulfilled a number of concert engagements in London and the provinces.

Nyack Music Club Performs

NYACK, N. Y., Feb. 5.—The Morning Music Club, Alfred Boyce, conductor, gave a recital of miscellaneous music at the Clarkstown Country Club on Dec. 13, 1935. Herbert Henderson accompanied the chorus and Lee Gron, pianist, supplied the solo music.

NEWARK HERALDS CONCERT REVIVAL

Fuerstmann Institutes New
Series—Opera Visits May
Become the Rule

NEWARK, Feb. 5.—A revival of concert life seems the outstanding feature of the new season here. Joseph A. Fuerstman, who retired from concert management several years ago, has instituted a new series, which includes Jascha Heifetz, Erica Morini, and a number of other artists to be announced. On Feb. 29 the Metropolitan Opera gave 'Madama Butterfly' under the auspices of L. Bamberger & Co., and the large attendance has revived talk of bringing opera to Newark regularly throughout the season. Charles Grant Shaffer, principal of the Elliott School, has reopened the series of North Newark concerts which he conducted for many years, and attendance indicates that music lovers welcome this revival.

The YMHA and the YWHA continue their presentations of concerts by famous artists, but instead of two series there is only one this year, combining these with the "pop" concerts. The "Y" also sponsors its own orchestra and Hazomir Choral Society, both directed by Mark Silver, who presented 'Judas Maccabaeus' recently and plans to give other works later in the season. The Bach Society, of which Rodney Saylor is conductor, has been incorporated and probably will give the B Minor Mass again this Spring. The Newark Civic Symphony, aided by WPA funds, will give a series of concerts throughout the county, and will present its fourth annual series of open air concerts in Branch Brook Park under the auspices of the Essex County Park Commission, David I. Kelly, secretary. Philip Gordon will conduct.

Free Concerts Attract

The series of free concerts offered by the Newark Museum under the direction of Mrs. Rodney Saylor continues to draw large audiences and is an important contribution to the concert life of the city. The Lyric Club of women's voices and the Orpheus Club of men's voices, veterans of the city's concert activities, who have continued through good years and lean, will again offer their series of concerts, as will the Newark Festival Chorus of mixed voices. The Essex County Grand Opera, Ralph Errolle, director, continues to give free concerts under the auspices of the WPA, featuring selections from operatic and concert literature.

In Montclair and Orange counties the music loving public continues to enjoy the three pairs of concerts given annually by the New Jersey Symphony, Rene Pollain, conductor, Russell Kingman, president, with well-known soloists as special attractions. The Unity Concert Course in Montclair, active through many years, also continues its series of major attractions. Mrs. William S. Nelson in East Orange, indicating no intention to retire from active work despite her half century as a concert manager, plans another series of Tuesday morning concerts at the Hotel Suburban.

PHILIP GORDON

A new scenario entitled 'The Day's Work' by Arthur Piechler has been announced for production in Kassel under the baton of Adolf Maser.

FEDERAL MUSIC IN N.Y. REORGANIZED

**New WPA Symphony Orchestra
Formed—Units Re-aligned—
Many Concerts Attract**

A general reorganization of units in the New York Concert Division of the Federal Music Project effective Jan. 22 included the disbandment of two small symphony orchestras and the establishment of one large orchestra, known as the Federal Symphony Orchestra, in line with a plan to concentrate the best available talent formulated by Dr. Nikolai Sokoloff, Federal director.

A tour of communities within 150 miles radius of the city will be undertaken. Eight ensembles formed from the disbanded units will serve as pit orchestras for the Federal Theatre Project. It is emphasized that this change represents reorganization, but in no sense curtailment, of local WPA music activity. The New York Civic Orchestra and the Brooklyn Symphony will alternate in giving concerts in five locations in the city each week.

Audiences totaling 3,000,521 attended 2,949 project concerts in New York from Jan. 1 to Dec. 31, 1935, according to George Crandall, head of the concert division. In addition there were 1,928 broadcasts over WNYC. Overflow audiences have been frequent.

Citizens Committees Formed

To secure community backing and to give communities the fullest benefit of Federal music activities, Citizen's Sponsorship Committees are being formed in each of the five boroughs of Greater New York. Mrs. Elmer James Ottaway, assistant to Dr. Sokoloff, is in charge of organization. The personnel of the committees will be drawn from leading social agencies of the borough including clubs, museums, men's groups, youth groups and citizens interested in music.

Recent concerts of the New York Civic Orchestra have brought Arthur Fiedler, Jacques Gordon, and Rudolph Thomas as guest conductors. During the week of Jan. 12, performances of Smetana's 'The Bartered Bride' were given by an opera company of the project in place of orchestra concerts. The first New York performance of Randall Thompson's 'The Piper at the Gates of Dawn' was given on Jan. 12 by the Brooklyn Symphony, under Franco Autori, at the Brooklyn Museum on Jan. 12. The first orchestral performances of Daniel Gregory Mason's 'Love Songs' were heard during the week of Feb. 1.

Several Composers' Concerts

The first of the Composers' Forum-Laboratory concerts in the new year, directed by Ashley Pettis, brought Louise Taylor, soprano; Ruth Kemper, violinist; Richard Singer, pianist; a trio composed of Harry Cumpson, piano, Kalman Reve, violin, and Carl Stern, 'cello, and the Modern Art

Menuhin to Take Two Years Rest



Yehudi Menuhin, Distinguished Young Violinist, and His Sister, Hephzibah, Who Is Rapidly Acquiring a Reputation as a Pianist

YEHUDI MENUHIN, famed boy violinist, will retire for a two-year period of rest, research and study after a sonata recital in Carnegie Hall, New York, on March 22, in which he will appear with his sister, Hephzibah. This will mark the close of his around-the-world tour and will also mark his sixth appearance with his young sister. They were heard in London, Paris and New York last year and the same cities again this season.

Of interest to musicians and laymen alike are the reports that have come from the various countries of the extraordinary enthusiasm which has met the young artist on his globe-encircling tour. A total of 110 concerts were given in seventy-three cities in thirteen countries. In Melbourne, Australia, he played eleven successive concerts, ten in Sydney and four each in Auckland, New Zealand, and Johannesburg, South Africa, and in a number of other Australian and South African cities he played from one to three concerts.

The S. R. O. sign was displayed at all

of these events, even standing room being at a premium. In all, 75,000 miles were traversed by the touring party in seventeen months during which time eleven different concert programs were given.

The most outstanding event of the journey, so far as the young artist is concerned, was the day he spent in a gold mine 4,000 feet underground near Johannesburg. Dressed in miner's outfit, he observed the entire process of dynamiting, digging and processing gold. His most treasured trophy of the tour is a precious nugget of pure gold presented to him by Charles Hill, chief consulting engineer of the East Geduld Mine. It is considered one of the rarest bits that ever has come out of the Rand.

Following his Carnegie Hall engagement, Yehudi will be heard in the General Motors radio hour and will leave immediately after for the Menuhin ranch in the Santa Cruz mountains near San Francisco.

Quartet in a program of works by Isadore Freed, Virgil Thomson, Daniel Gregory Mason, Goddard Lieberson and Roy Harris on Jan. 8.

The Composers' Forum-Laboratory program on Jan. 15 was devoted to the works of Arthur Cohn. Marion Bauer, the first woman to be represented in the series, was the composer figuring in the program of Jan. 22 entitled 'The Evolution of a Composer.' Six of her piano works, four songs and a suite were performed. Charles Haubiel was the

eleventh in the series on Jan. 29. The works of Henry Cowell and Harold Morris were presented on Dec. 11 and 18, respectively.

Two movements from his 'Cello Concerto, four songs, string Quartet, and his Piano Concerto represented Frederick Jacobi on Feb. 5. Participants, in addition to the composer, were Irene Jacobi, pianist; Eleanor Aller, 'cellist; Miss Taylor, soprano; and the Modern Art Quartet.

Edward Ellsworth Hipscher Lectures on 'Musical David Copperfield'

PHILADELPHIA, Feb. 5.—Edward Ellsworth Hipscher, associate editor of *The Etude*, lectured before the Philadelphia Branch of the International Dickens Fellowship at the Bellevue-Stratford on Jan. 22. The lecture was scheduled to be repeated today for the Oak Lane Club and will be given at a later date before the Junior Women's University Club.

CLEVELAND HONORS LATE J. L. SEVERANCE

**Rodzinski Conducts Program in
Memorial—Carpenter Work
Given Local Premiere**

CLEVELAND, Feb. 5.—Artur Rodzinski returned from his mid-season holiday, abruptly terminated by the death of the orchestra's chief benefactor, John Long Severance, to conduct a public memorial concert, lead the orchestra in funeral music at private services at Mr. Severance's residence, Longwood, and direct the twelfth program in the symphony series at Severance Hall on Jan. 23 and 25.

Two new works appeared on this program in which Severin Eisenberger was soloist in Brahms's Piano Concerto, No. 2 in B Flat, Op. 83. Mr. and Mrs. John Alden Carpenter were guests on Thursday night, to hear the first Cleveland performance of Mr. Carpenter's 'Sea Drift,' beautifully interpreted but distinctly not American music in concept or treatment. It is a sea picture of mists and half-lights, paying tribute to French masters and to Loeffler, yet lacking the rhythmic backbone and shining clarity of that composer's work. The program opened with Leo Weiner's orchestral version of Bach's Toccata and Fugue, in C. The closing work, Strauss's tone poem, 'Death and Transfiguration' was played in memory of Mr. Severance, in response to his twice expressed wish. Mr. Eisenberger in the slow movement of the concerto again showed mastery in communicating music.

Quimby Plays Memorial Program

Arthur W. Quimby, curator of music at The Cleveland Museum of Art, played a memorial program of organ music in memory of Mr. Severance, president of the museum board since 1926, on Jan. 24, following a memorial meeting of the museum's trustees. Mr. Quimby chose for his program Bach's choral prelude, 'Herzlich Thut Mich Verlangen,' the Toccata 'per L'Elevazione,' of Frescobaldi, and Franck's Choral No. 3 in A Minor. The museum receives through Mr. Severance's will, his collection of paintings, figures, porcelains, and fabrics.

A program of compositions by Normand Lockwood was given at the museum on Jan. 26. String quartets were played by students at Oberlin College, where Mr. Lockwood teaches theory. Joseph Hungate, a member of the Oberlin faculty, played Lockwood's 'Dichromatic Variations' for piano, and a group of Western Reserve University students, led by Mr. Quimby, sang choral works. The music was enthusiastically received, and is described by Herbert Elwell as "intimate, personal, and imaginative music of one who possesses a spontaneous lyric gift."

The Cleveland Concert Course under Mrs. Emil Brudno, brought Trudi Schoop and her Comic Ballet to Public Music Hall on Jan. 17. The two tragicomic ballets, 'Want Ads' and 'Fridolin,' was a whole-hearted exposition of the humor, satire, and pathos of Trudi Schoop's fresh art.

ERNESTINE ALDERSON

The first American tour of the Trio Italiano will include performances with the Boston and Chicago symphonies of Alfredo Casella's Concerto for piano, violin and 'cello.

CAROLINE BEESON FRY

Teacher of Singing

SUMMER SESSION, JUNE 15 - JULY 24

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ALL PARTICULARS ON REQUEST.

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Mrs. Fry's principles of voice production are explained in the preface to Albert Stoesel's 'The Choralists Double Dozen' published by C. C. Birchard Co., Boston.

Schenectady Series Oversubscribed



Liddle

Mrs. Earl E. Rice is Secretary of the Civic Music Association



Liddle

Kenneth G. Kelly, President of the Civic Music Association in Schenectady

SCHENECTADY, Feb. 5.—The Civic Music Association of Schenectady, New York, had a capacity audience before even beginning their membership drive. The result has been that they have presented one of the greatest seasons of concerts in the six years history of the association. Under the leadership of Kenneth G. Kelly, president, Joseph P. Derrick, chairman of the talent commit-

tee, and Mrs. Earl E. Rice, secretary, before the membership drive opened the membership lists were closed and over 150 people were clamoring for admittance. A waiting list was established. The attractions presented this season are: the Boston Symphony, Gladys Swarthout, Artur Schnabel and Bronislaw Huberman.

Baltimore

(Continued from page 171)

dar comprising the following events: The Baltimore Music Club Chorus under Mr. Bornschein; Feb. 6, Poe Celebration Program; Feb. 8, Club Artists; Feb. 25, Bohemian Night; March 14, Club Artists; March 28, 'Romantic Episodes in Music'; April 1, Musical Journey Around the World; and April 25, Mildred Dilling, harpist. The list of guest speakers includes: Mayor Howard W. Jackson; Mrs. John Alexander Jardine, president of the National Federation of Music Clubs; Col. Amos W. Woodcock; Judge Joseph N. Ulman; Dr. Ivan E. McDougal, of Goucher College; Lubov Breit Kiefer, and Mme. Marion Hawes.

The Bach Club for the remaining season lists concerts of the Trio Italiano on Feb. 18, when Alfredo Casella will make his first local appearance, and by the Comisky Trio, March 4. Negotiations are pending for a series of concerts by the Bach Ensemble to be given at the Baltimore Museum of Art. The season's programs have been given by Harold Bauer, Joseph Szigeti, the London, the Stradivarius, and the Roth quartets.

The National Symphony, Hans Kindler, conductor, will continue its schedule of visits with concerts listed at the Lyric for Feb. 4, March 17 and 31, with programs offering many novelties. This series of concerts is under the local management of the T. Arthur Smith Bureau, with Elizabeth Ellen Starr serving as counsellor.

Iturbi to Conduct

The Philadelphia Orchestra concerts, still to be heard this season, will occur at the Lyric, March 11, when José Iturbi will be the guest conductor. On April 1, Eugene Ormandy, newly appointed successor to Leopold Stokowski, will conduct the final program

of the local series. Reference must be made to the work of Elizabeth Ellen Starr, counsellor for the visiting orchestras, who has labored tirelessly for the advance of these organizations.

William Albaugh, local manager, will close his season's bookings with a program, March 19, to be given by Ted Shawn and his Dancers. This local manager has sponsored a full list preceding the date of this issue.

The Baltimore Civic Opera Company, under direction of Eugene Martinet, plans productions of 'Romeo and Juliet' and 'Faust' to complete a series which included 'Carmen' and 'La Traviata.' The list of singers includes Margaret Garner, Betty Hocker, Marian Gilbert, Brison Tucker, John Osbourne, Douglas Biddison, Albert Wood, Carrolton Ford and William Leach.

Frederick R. Huber, as representative for the Metropolitan Opera Company, is conducting negotiations for a visit by that organization, which will take place on April 2, 3, and 4. The operas as yet have not been selected. As in the past, this brief opera season will mark the high point socially as well as musically of the current season.

Two Competitions Held

Through the interest of Mr. Huber, who with the co-operation of certain educators and editors has sponsored a competition for an original poem to be set to music, the unique organization—The Baltimore City Colored Chorus and the Baltimore City Colored Orchestra—will be enabled to set an unprecedented standard for community expression. A competition which closed recently awaits the choice of the prize poem, the award to be made by a jury of prominent university authorities. Mr. Bornschein, whose reputation as a choral composer is recognized, has been chosen to make a suitable setting for orchestra and large chorus which will be the feature number on the spring program to be conducted by W. Llewellyn Wilson.

The colored chorus and orchestra, under direction of W. Llewellyn Wilson, recently had the honor of appearing on the Anniversary of the National Urban League celebration at Douglass High School when an address was given by Mrs. Franklin D. Roosevelt. As a mark of local interest this program contained Gustav Klemm's rousing 'Bells of Notre Dame' to which the chorus and orchestra gave a spirited rendition.

Among the single bookings listed at the Lyric are the Jooss European Ballet, Feb. 17, and Grace Moore, March 24. Other bookings are pending.

The Johns Hopkins Musical Associa-

tion, Phillip Morgan, president, with the Johns Hopkins Orchestra under the direction of Bart Wirtz, will contribute one of the February programs in the series of musicales held at the Maryland Casualty Auditorium. J. Norris Hering is in charge of this public series, to which there is a hearty response. The Baltimore & Ohio Glee Club, Ivan Servais, director, the Jewish Educational Alliance Orchestra, Hendrik Essers, conductor, the Peabody Junior Choir, Maria Spillman, director, and other groups are scheduled for the remaining Sunday afternoons in February and March.

Salt Lake City Music at New High

SALT LAKE CITY, Feb. 5.—Unprecedented activity marked the 1935-36 season of the Salt Lake City Civic Music Association. During their membership drive in October they more than doubled their membership. Gail Martin, president, announced that not only were they presenting one of the greatest series in the history of the association, but also that they had more than a capacity audience in Kingsbury Hall where they are holding their concerts.

It has been necessary to place seats on the stage for over two hundred of the members. The Moscow Cathedral Choir opened the series, followed by the Ballet Russe and Joseph Szigeti. Artur Schnabel will appear in March.



Deseret News

Gail Martin is President of the Civic Music Association in Salt Lake City

PITTSBURGH HEARS 'BORIS GODOUNOFF'

'Art of Musical Russia' Gives Only Local Opera of Season Led by Smallens

PITTSBURGH, Feb. 5.—The past fortnight marked the only grand opera performance scheduled for Pittsburgh this season, Moussorgsky's 'Boris Godounoff,' given under the direction of the 'Art of Musical Russia, Inc.' Alexander Smallens and the orchestra were the stars of the evening. Among the outstanding singers were George Doubrovsky in the title role and Jeanne Palmer as 'Marina.'

Two remarkable piano recitals were well patronized. Josef Hofmann played a trying program in May Beegle's Series at Syria Mosque, by giving all twenty-four preludes of Chopin. A set of Handel variations and Beethoven's Sonata Op. 110, were high lights in the concert.

The Young Men and Women's Hebrew Association presented Alexander Brailowsky after several years absence from Pittsburgh. Imagination, virile tone and technique stood him in good stead. The program included Schumann's 'Etudes Symphoniques,' a group of familiar Chopin, and the Sixth Rhapsodie of Liszt with some Debussy and Ravel.

Walter Schoenweis gave a piano recital in Carnegie Lecture Hall on Jan. 23 under the direction of Martin Miessler. The Handel-Brahms Variations, the Bach-Busoni Toccata and Fugue in D Minor, a Scarlatti Sonata, two Chopin Etudes and the F Minor Ballade, and Liszt's 'La Campanella' contributed towards a fine debut program.

Mr. Modarelli offered Tchaikovsky's Fifth Symphony and the Beethoven 'Leonore' Overture No. 3, at the recent

concert of the Pittsburgh Symphony Society. Nathan Milstein was soloist and gave a glamorous performance of the Bruch Violin Concerto.

Jeanne Brideson, thirteen-year-old violinist, who recently returned from the Persinger studios in New York City, gave a charming recital in Schenley High School, with her former teacher, Ralph Lewando, as accompanist. The Wieniawski concerto was the key-stone of her program.

The String Symphonic Ensemble continues to win admiration by its excellent playing. Walter Niemann's 'Anakreon,' Jensen's Sinfonietta, and two impressions of Ricci-Signorini, 'Fanciulla Ammalata' and 'Emigranti' were novelties. Oscar Del Bianco conducted. The Art Society departed momentarily from its music program and offered two lectures for its membership: 'Finding History in the Decorative Arts,' by Huger Elliott of the Metropolitan Museum in New York, and 'Design Today' by Richard F. Bach of the same institution.

J. FRED LISSFELT

Benediction for American Guild of Organists

A recital and Solemn Benediction for the American Guild of Organists was to be given in St. Patrick's Cathedral under the direction of Pietro Yon, organist and director on Feb. 10. Mr. Yon will be assisted by Edward Rivetti, chancel organist; the Rev. Robert E. Woods, choirmaster; the men's chorus, cathedral college choir, and the boys' choir. An address will be given by the Right Rev. Monsignor M. J. Lavalle, V.G.

Passed Away



Doverst Studios

Dame Clara Butt

OXFORD, ENGLAND, Feb. 1.—Dame Clara Butt, contralto, one of the most distinguished British singers of the present day, died at her home in Northstoke near here on Jan. 23, after a lingering illness.

Born in Southwick, Sussex, Feb. 1, 1873, she began life as a milkmaid. Her voice was discovered when she was a child and her first vocal study was in Bristol with Daniel Rootham. In 1889, she won a scholarship at the Royal College of Music where her teacher was J. H. Blower. While still a student she sang the part of Ursula in Sullivan's 'The Golden Legend' in the Albert Hall on Dec. 7, 1892. Three days later she sang the role of Orpheus in Gluck's opera at the Lyceum Theatre. After leaving the Royal College she studied with Bouhy in Paris and Gerster in Berlin. She sang in concert in various European music centres, quickly establishing herself as one of the most notable contraltos of the day. Her unusual size, six feet two inches, made opera impossible for her, but she was greatly in demand for concerts and oratorios.

Her first tour of the United States was made in 1899 with the baritone Kemmerley Rumford whom she married the following year. She made two subsequent visits in 1913 and 1923, the former at the end of a tour including South Africa and Australia. A great favorite with the British royal family, Dame Clara sang frequently before Queen Victoria. Sir Edward Elgar wrote his 'Sea Pictures' for her, also the 'Coronation Ode' which she sang in the Albert Hall after the coronation of Edward VII. She was identified throughout her career with songs of the ballad type many of which were written especially for her. The honor of Dame Commander of the Order of the British Empire was bestowed upon her in 1920 for relief work during the war.

Johan Halvorsen

OSLO, NORWAY, Jan. 25.—Johan Halvorsen, composer, whose 'March of the Bojars' has been played all over the musical world, died here on Dec. 9. He was born in Drammen on March 15, 1864, and from 1884 to 1886 was a pupil at the Stockholm Conservatory with Lindberg in violin and Nordquist in theory. In 1887, he was concertmaster of the Harmonie in Bergen and then went to Leipzig for further study under Brodsky. He toured as soloist for a time and then became concertmaster of the Philharmonic in Aberdeen, Scotland.

For three years he taught in Finland at the Helsinki Conservatory and then renewed his studies with Albert Becker in Berlin and César Thomson in Liège. In 1893 he returned to Bergen as conductor of the Harmonie and in 1899 became con-

New York Schools and Studios

La Forge-Berimen Pupils Give 'In a Persian Garden'

Liza Lehmann's cycle, 'In a Persian Garden,' was given in the La Forge Berimen Studios on Jan. 13, the singers being Mabel Miller Downs, soprano; Elizabeth Andres, contralto; Santo Di Primio, tenor, and Harrington van Hoesen, baritone. Virginia Duffey was the accompanist. The quartet gave works by Haydn, Beethoven and Franz preceding the cycle. The program was repeated at the Presbyterian Church, Noroton, Conn., on Jan. 17.

Estelle Lieblich Pupils Heard on Many Radio Programs

Estelle Lieblich has presented a large number of her pupils in radio appearances recently. The Estelle Lieblich Trio, Ann Seaton, Mary Kendel and Ivy Dale have sung on commercial hours over WABC, WOR and WEAF. The Nightingale Trio, Nelligrew Winger, Elizabeth Sandor and Yvonne Ravel, all coloratura sopranos, sang over WEAF. Antelle Dixon appeared with Rudy Vallee. The New York Singers, a group of eighteen mixed voices gave two programs over WJZ.

Dorothy Miller and Rose Dirmann, sopranos, sang in 'Hänsel und Gretel' over WEAF. Martha Wilkins, coloratura soprano, and Mario Fiorella, baritone, sang over WEAF. Grace Angelau, mezzo-soprano, and Mr. Fiorella sang on the Metropolitan Auditions Hour on Jan. 5, and Helen Lamkin, contralto, with Philip James over WOR on Dec. 15. Beatrice Belkin, coloratura soprano, was assisting artist with the Flute Club on Dec. 22, and sang for the Drama Study League at the Waldorf-Astoria on Dec. 27. Sonia Essin, contralto, will be soloist with the Schola Cantorum on Feb. 4. Julie Travers, soprano, and John Dunbar, tenor will sing leading roles in the New York Light Opera Guild's production of 'The Fencing Master.'

Schofield Pupils Fill Important Engagements

Pupils of Edgar Schofield, New York teacher of singing are booked for important engagements in the near future. Marie Zara will sing the soprano role in Pergolesi's 'La Serva Padrona' with the Philadelphia Orchestra on Feb. 9. Douglas

ductor at the National Theatre in Oslo where in both the field of opera and orchestra, he did a great deal for Norwegian music.

Halvorsen's compositions are strongly influenced by Grieg whose niece he married; unlike Grieg he utilized much of the Norse folk music. Besides two symphonies he wrote a violin concerto and suites for orchestra and for piano and violin as well as lesser works. For the theatre he composed incidental music for Peters's 'Vasantasena,' Bjornson's 'The King,' Drachmann's 'Gurre' and Eldegard's 'Fossegrimen.'

Hermann Felber

CHICAGO, Feb. 5.—Hermann Felber, for twenty-five years a member of the Chicago Symphony until his retirement three years ago, died at his home here on Jan. 20 in his sixty-eighth year. He was a native of Chicago and played both cello and trumpet. He had appeared as soloist occasionally with the orchestra.

Caterina Marco

Caterina Marco, an operatic soprano of the 'seventies, died in New York on Feb. 2. Born in New Orleans in 1853, she was the daughter of Mark Smith a well known actor. She studied in Italy and made her debut as Gilda in Turin in 1873, afterwards singing in this country with Clara Louise Kellogg and Annie Louise Cary.

Biddison, baritone has been engaged to sing Frère Laurent with the Baltimore Civic Opera Company in March and will sing leading roles with the American Opera Guild in Philadelphia, Trenton and Providence from March to the end of May.

Frederick Newnam, baritone, will appear as soloist with the Toronto Symphony next month. G. Richard Carpenter has been appointed conductor of the Pembroke Girl's Glee Club of Providence and of the Providence Teacher's Chorus.

Solon Alberti Presents Pupils in 'The Messiah'

Pupils of Solon Alberti appeared in a performance of 'The Messiah' by the Dramatic Oratorio Society under his baton on Jan. 29. The singers included Nita Gale, soprano; Anne Judson, contralto; and Lorne Grant, tenor. Miss Gale will give a recital for the New Jersey Women's Club of Hackensack on Feb. 4. Miss Judson sang for the Horace Mann School for Boys and the B'rith Sholom recently.

Jane Sampter Heinz, soprano, has given costume recitals in Ohio, Pennsylvania and New York. Rad Robinson, tenor, appears weekly over NBC with the King's Men Male Quartet and with Paul Whiteman's orchestra. Margaret McCulloch gave a program of songs by Lieberman on the air on Jan. 19.

Pupils of Helen Chase Cover Wide Field of Activity

Voice pupils of Helen Chase have been covering a wide field of activity. Margaret Speaks, who has been heard over NBC on the Firestone hour, broadcast from Hollywood recently with Nelson Eddy and from New York with Frederick Jagel and Richard Crooks, both of the Metropolitan Opera. She has been engaged as soloist with the Mendelssohn Glee Club for a date in February.

Laferne Ellsworth, contralto, appeared in recital in Jamaica, L. I., recently, and with William Turner, baritone at the Great Northern Hotel, New York. Marcella Hartmann, soprano, has returned from a tour with Spitalny's orchestra. Henrietta Gould, contralto, gave a recital in Port Jervis, N. J. Nell Kryll has returned from a tour with orchestra and will give a joint recital in New York with Ralph McDowell next month.

Renato Bellini Opens New York Studio

Renato Bellini, assisting artist to Tito Schipa, is teaching voice and coaching in New York during Mr. Schipa's European tour, which will extend to May. Mr. Bellini, who has coached numerous artists, among them Eide Noréna, Richard Bonelli, Lucrezia Bori (for her appearances in 'L'Amico Fritz' and 'Anima Allegra'), and Mary McCormic, coached Mr. Schipa for his recent debut at La Scala in Milan, when the opera was Cimarosa's 'The Secret Marriage.' He is also a composer, a recent song, 'Nina Nanna a Liana,' a lullaby dedicated to Schipa's daughter, being featured by the tenor on recital programs.

Henry Street Settlement Music Awards Hutchinson Scholarship

The music school of the Henry Street Settlement has awarded the Hubbard Hutchinson Memorial Scholarship for this season to Norman Grossman, twelve-year-old pianist, pupil of Lydia Hoffmann-Behrendt, member of the Music School faculty. This scholarship is a memorial one to the late Hubbard Hutchinson, former critic on the New York Times.

Kate S. Chittenden Gives Lecture Recital on Domenico Scarlatti

Kate S. Chittenden gave a lecture-recital on Domenico Scarlatti and his music in her studio on Jan. 30. She was assisted by Margaret Dooley, soprano, and

her own piano pupils, Elizabeth Stieglitz, Elizabeth Guion, Emilie Greenough Stehli, Geraldine Bronson Farley and Florence Hubbard.

Chicago Studio Activities

Pupils of Ganz and Raab Win Appearances with Chicago Symphony

CHICAGO, Feb. 5.—Jean Williams and Jane Anderson, pianist, pupils of Rudolph Ganz and Alexander Raab, respectively, tied for first honors in the Stravinsky Concerto contest recently for an appearance with the Chicago Symphony under Dr. Eric Delamarter. The two artists were heard as soloists with the Symphony on Jan. 23 and 24, both playing the same work. Miss Anderson played before the intermission and Miss Williams directly after.

American Conservatory Pupils and Faculty Heard in Concerts

CHICAGO, Feb. 5.—Students at the American Conservatory have been making appearances in a number of concerts during recent weeks. Piano pupils of Pearl Appel and Ruth Alexander, and organ pupils of Emily Roberts appeared at the Saturday afternoon recital on Feb. 1. George Henry, for a number of years a pupil of Leo Sowerby, conducted the Chicago Civic Orchestra in his own Toccata on Jan. 26.

Lulu Gieseke Butler, violinist, and Miss Appel, with Jacob Hanneman as accompanist, were scheduled for a recital this afternoon in Fullerton Hall. Evelyn Wienke, soprano; Lola Borchers and Mildred Fleet, contraltos, and Earl Armil, tenor, have been heard over station WCFL. Mae Dilling Schmidt appeared in recital on Jan. 20, and Walter Aschenbrenner of the faculty, conducted the Chicago Symphonic Choir on Jan. 26.

CHICAGO, Feb. 5.—Mary Peck Thomson, president of the Musical Guild, was hostess at a reception in her studio on Jan. 15, for a group of young artists who have recently given debut recitals under the auspices of the Guild. Miss Thomson's pupils have been heard in a number of recent concerts. Maurine Parzybok gave recitals in Elgin and Dixon, Ill.; and Agatha Lewis and Winfred Stracke, a duet program before the Columbia Damen Club. Miss Lewis was heard in the composition recital of David Van Vactor in Orchestra Hall Foyer on Jan. 20.

M. M.

CHICAGO, Feb. 5.—Mario Rubini presented a group of his pupils in recital on Jan. 19. Those heard included Myrtle Campani, Florence George, Frieda Diecher, Norine Farrell and Jane King, sopranos, and M. Bellan, baritone.

MacDowell Contest Winners in Recital

Lois Bannerman, harpist, and Frederick Dvonch, violinist, winners of the MacDowell Club Young Artists contest, were heard in recital at the Club on the evening of Jan. 13. Phyllis Mansfield was at the piano for Miss Bannerman, who played the Minuetto from Haydn's Sonata in G, Tournier's 'Feerie,' Salzedo's 'Mirage,' and Ravel's Introduction and Allegro with the finesse and delicacy that is often her's to command.

Mr. Dvonch and Irene Botts, pianist, were heard in Brahms's Sonata in D Minor, in which the violinist revealed decided capabilities. He possesses a good, full tone and his fingering is deft and sure. The bowing however, was at times unsteady, a fault that will be remedied with added experience. Miss Botts co-operated ably at the piano. Mr. Dvonch also played a Bach Adagio and Fugue from the Sonata in C, Hubay's 'Zephyr' and his own 'Slovak' Rhapsodie. Miss Bannerman concluded with two works by Debussy and Renie's 'Legend of the Afternoon Elfs.'

P.

BOOKS:

Paul Bekker Writes Learnedly of 'The Changing Opera'
Theodore M. Finney Prepares a New History of Music
John Erskine Edits an American Edition of 'A Musical Companion'

IN 'The Changing Opera' (New York: W. W. Norton & Co., Inc.), Paul Bekker speaks from long experience not only as a critic but as one who has had executive experience in the lyric theatre. The distinguished reviewer for the New Yorker Staats-Zeitung, though best known for his valuable books on music and his critical writings for the Frankfurter Zeitung, before transferring his activities to this country served as director of opera at Kassel and Wiesbaden in Germany. His close identification with the lyric drama as viewed both from the vantage point of the critic and that of the producer, continued through the era of experimentation that produced the crop of so-called ultra-modern works in post-war Germany. Though it may be that the time for discussion of many of the particular works named already is past, the final chapter, 'Historical Opera,' is of special interest because of its reflections on the movements that produced 'Cardillac,' 'Neues vom Tage,' 'Johnny Spielt Auf,' 'Mahogony,' 'Dreieroschenoper' and sundry others that were only recently a subject of controversy.

Mr. Bekker can be depended upon for personal thinking that avoids mere repetition of the commonplaces of operatic history. It is a German type of thinking with certain philosophical connotations that Arthur Mendel has been able to retain for English readers in his excellent translation. "In the beginning," the author says, "was the voice." Opera was built upon the voice and Mr. Bekker's thesis relates the voice to all the changes that have taken place in opera. In doing this, it proffers interesting comment on the dominance of different types of voices, from the castrati of Handel's day to the exponent's of Schönbergian Sprechstimme. As a detail, the manner in which Wagnerian characters are shown to so complement one another as to really be divisions of the same identity, with the feminine voice for the first time the really activating factor, may be pondered at length. Mr. Bekker, noted Wagnerian though he is, is quite as stimulating in writing about the other opera composers with whom this exceptionally meaty book has to deal.

'A Musical Companion,' Edited by John Erskine

'A Musical Companion' (New York: Alfred A. Knopf), as edited by John Erskine, is an abridgement of a book called 'The Musical Companion' published in London in 1934. The work is a kind of musical omnibus in which virtually every phase of musical activity and history is considered in the following divisions, or "books," and by the following writers: 'The A B C of Music,' by W. R. Anderson; 'Orchestra and Orchestration,' by Julius Harrison; 'Opera,' by Edward J. Dent; 'The Human Voice,' by Francis Toye and Dyneley Hussey; 'Chamber Music,' by Edwin Evans, and 'The Solo Instruments,' by F. Bonavia.

Dr. Erskine's chief contribution consists in various abbreviations, deletions undertaken in the interest of the editor's own safety since, in his own words, contributors to the original edition permitted themselves "pungent . . . criticisms of composers, performers and conductors who are still alive," who might confront the American editor at any moment. One regrets these omissions. However, there is also a valuable addition in the form of a chapter on music in the United States, very thoroughly and competently done by Olga Samaroff Stokowski.

As a more or less complete prospectus of the tonal art, the book is a valuable one not only to the musically unlettered but also to those who have begun to forget some of their basic history. Moreover, it is written in most cases with a lightness and informality of touch capable of winning and holding the attention of almost any reader of non-fiction literature, musical or otherwise.



PAUL BEKKER

An Able History of Music By Theodore M. Finney

One of the most satisfactory books of its kind is Theodore M. Finney's 'A History of Music' (New York: Harcourt, Brace & Co.,) which covers the growth of the art from the days of the Hellenes to "the music of the future," as that term, once identified with Wagner, may be applied to today's prognostications. In this latter connection, Mr. Finney briefly discusses new uses for music, touching particularly on the possibilities of direct composition on a ribbon of film and of the participation which school children in unprecedented numbers will take in music once it has become a part of everyday education.

This history is divided into eight main parts (I) The Ancient Period, (II) The Medieval Period (III) The Realization of Choral Implications in the Medieval Period (IV) Instruments and Instrumental Music (V) The Beginnings of the Modern Period (VI) The Eighteenth Century (VII) The Romantic Period (VIII) The Twentieth Century. The periods of organum, new organum and descant are treated with a succinctness and clarity to enable the ordinary reader to learn easily about all he is likely to want to know concerning subjects commonly reserved for specialists. The author's treatment of the polyphonic, classic, romantic and modern periods is sound and (within the limitations of the size of the volume) comprehensive, though of course there will always be differences of opinion as to the amount of attention given one composer or group of composers as compared to another, and it is to be expected that here and there a statement will be found open to argument.

American composers, for instance, may consider the chapter on American music too skimpy. Still, twenty pages of a book of only a little more than 600 is probably a liberal allotment in view of the extent of the ground that has to be covered. A list of readings and recordings supplements the various chapters. There are many musical and other illustrations.

Cortot's Course in Interpretation Admirably Set Forth

A work of not only technical interest but of a highly informative character is Alfred Cortot's 'Cours d'Interprétation,' compiled and edited by Jeanne Thieffry (Paris: Librairie Musicale R. Legouix). Mme. Thieffry has compiled the work from notes taken in Mr. Cortot's classes at the Paris Ecole Normale, where she has been a student for some time. The volume is the first of several and is confined to piano works in more or less fixed forms such as the Concerto, the Sonata and the Fugue and pieces of a programmatic character such as the charming vignettes of Couperin and Debussy,

Rameau and Ravel. There are numerous illustrations in musical notation and the significance of these is clearly described in the text.

Not the least remarkable feature of the book is the manner in which the compiler has kept herself in the background and given Mr. Cortot the centre of the stage. All pianists and piano students will be interested in the work, and the latter will find it a tremendous aid to artistic playing.

Percy A. Scholes Presents His Case For the Musical Puritan

The indefatigable Percy A. Scholes has, indeed, made "a contribution to the cultural history of two nations," in his energetic volume, 'The Puritans and Music: in England and New England' (London: Oxford University Press). In elaboration and corroboration of his thesis that the Puritans have been the victims of a colossal misconception in all that pertains to their relation to music, he has marshalled enough facts to make the traditional view appear untenable. His purpose, he declares, is to end a calumny. Oliver Cromwell, John Milton and John Bunyan, to name but three noted Puritans, were music lovers. So far as England was concerned, "when for eleven years the English Puritan party was in absolute power, music flourished," he insists, "as, perhaps, never before." Contrary to much that has been printed and believed, he maintains that exhaustive search has failed to reveal any enactment by the English Puritans against music or dancing on week-days. Opera in England began under the Puritans. There was in their heyday a very lavish publication of music and musical works.

When Mr. Scholes has cleared up the situation in the mother country he turns to New England. Musical instruments, he admits, were few in the pioneer land. But he quotes documents to show they existed. He calls attention to the musical allusions in the poems of Mrs. Anne Bradstreet. Various quotations are made from letters and publications of which the following is a sample: "There will be performed a concert of music on sundry instruments at Mr. Pelham's great room," to show that the legend of Puritan hostility to music does not conform to what actually was taking place in the New England of the Puritans.

If there was any systematic and determined opposition to music in seventeenth century New England, he contends, it came not from the Puritans but from the Quakers, who despised them and whom they sometimes persecuted. In the course of his earnest and convincing argument, Mr. Scholes makes mincemeat of popular ideas regarding the so-called Blue Laws. At times, one may feel that he proves too much. Of all people, it would appear, the Puritans were the least Puritanical.

Laurence Adler Writes of New Values in Music Appreciation

Laurence Adler's 'New Values in Music Appreciation' (New York: Roerich Museum Press) contains a foreword by Howard Hanson, director of the Eastman School of Music, and is a brief volume "written for those teachers and students of music . . . who are perhaps just a bit dissatisfied with conventional methods of presentation." Mr. Adler does indeed consider the lack of musical training of the majority of students in American universities today, and his suggestions concerning the maximum amount of appreciation that may be taught in the minimum amount of time with the least attendant obscurity of form and theory, are valuable.

In the chapter on esthetic theory, in which he unreservedly recommends George Santayana's book, 'Sense of Beauty,' as a guide and basis of discussion, he claims to perceive in the latter's theories "an absolute rule or lever for determining the artistic delimitations of musical composition, especially those . . . in which the balance between art and realism is doubtful." The word absolute, is an unfortunate



JOHN ERSKINE

choice and might be objected to by Mr. Santayana, who is notoriously opposed to dogmatic assertion, for if, as was the case in Beethoven's or Mozart's day, the public was unable to appreciate the difference between art and realism, or dissonance effectively used to heighten consonance, who are we to pass upon contemporary excrescences of sound that may be acceptable to future ears?

Perhaps Mr. Adler's chapter 'The Middle Road,' is written in answer to that question, and it is certain that if students and teachers accept the old critical rule of the golden mean, the *via media*, they will not, in their searching for an appreciative fulcrum, go far afield. The few pages on possibilities for American composers are sensible of our national lack of synthesis.

'A Fugue in Cycles and Bells'—Study of Music and Science

"This book is written for those who may wish to know what science is doing to music and what it can do for music," says John Mills in the Preface to his 'A Fugue in Cycles and Bells' (New York: D. Van Nostrand Co.). Brief perusal will reveal further that the book is written for those who have some conception of physics, especially in the electrical department and who are not averse to a little more than the usual amount of "digging" to turn up the significance of the text.

Not that Mr. Mills is obscure, for he deals with his subject in a particularly lucid manner. But the character of the material is such that technical details and terminology cannot be avoided. What Mr. Mills has to say, however, is quite worthy of the effort necessary to comprehend it. Beginning with the simplest elements of the science of sound, he presents telephonic studies of hearing including researches in audition, loudness and distortion, and discusses an electrical future for music in which he considers sound recording, auditorium acoustics, noise, electrical music and related subjects. A book well worth the attention of scientifically inclined musicians.

Bragers Writes Treatise on Gregorian Chant Accompaniment

'A Short Treatise on Gregorian Accompaniment' (New York: Carl Fischer, Inc.) by Achille P. Bragers, will be a welcome assistance to organists not thoroughly acquainted with this ancient and neglected phase of liturgical music. Mr. Bragers, a member of the faculty of Pius X School of Liturgical Music of New York City, has undertaken his study in the light and according to the principles of the Benedictine Monks of Solesmes, noted Gregorian authorities, with whom

(Continued on page 223)

RADIO:

ALTON Cook's annual radio poll in the New York *World Telegram* leaves just about as they were last year—Lawrence Tibbett, again the most popular "classical" singer, Leopold Stokowski again the favored symphony conductor, and Albert Spalding once more leading the instrumentalists. Helen Jepson forged ahead this time, leading the list of the preferred new stars on the air. Congratulations to them all!

Interesting performances: Ulric Cole's sparkling suite, *Divertimento*, for two pianos and string orchestras, played by the composer and Marion Morrey with Frank Black and his string symphony on Jan. 23 (Miss Cole is to play her own works in the NBC Music Guild of Feb. 12). . . . Mabel Daniels's 'Deep Forest,' played by Cesare Sodero in his NBC hour on Jan. 15. . . . Franz Bornschein's new 'The Conqueror Worm,' heard on an NBC network on Jan. 20.

Personalities: Mrs. Elizabeth Sprague Coolidge as composer—the noted chamber music patron will be guest speaker on the Music Is My Hobby Hour on Feb. 13, when her Quartet in E Minor will be played. WJZ network, 8 p. m.

Two Programs Conclude Congress Library Series

A program by the Barrère Woodwind Ensemble will close the Library of Congress weekly radio series on Tuesday, Feb. 11. The series, sponsored by the Elizabeth Sprague Coolidge Foundation, presented the Trio Italiano on Feb. 4 and Guy Maier and Lee Pattison on Jan. 28.

METROPOLITAN ARTISTS ON G.M. SYMPHONY LISTS

Gladys Swarthout, Richard Bonelli and Lauritz Melchior Guest Soloists under Rapee

The soloist of the General Motors Symphony concert on Feb. 2 was Richard Bonelli, baritone of the Metropolitan Opera, singing several unusual works including 'Pierrot's Dance Song,' from 'The Dead City' by Korngold, the version for voice and orchestra of Saint-Saëns's 'Danse Macabre,' originally written as a song, and Deems Taylor's 'Captain Stratton's Fancy.' Mishel Piasiro, concertmaster of the symphony, played the solo in Kreisler's *Prælude* and *Allegro*. The orchestra under Erno Rapee, was also heard in Weber's Overture to 'Oberon,' the movement 'In the Forest,' from a now little played or known symphony 'Leonore,' by Raff, and excerpts from Kodaly's 'Hary Janos' Suite.

Lauritz Melchior, dramatic tenor of the Metropolitan Opera, gave his characteristic interpretations of Walther's 'Prize Song' from 'Die Meistersinger,' and 'Siegmund's Love Song' from 'Die Walküre,' as well as an uncharacteristic performance of Schubert's *Serenade*, sung in an uncommonly rapid tempo, and Hageman's familiar 'Do Not Go, My Love,' at the concert of Jan. 26. The orchestra, led by Mr. Rapee, played a Bach *Arioso*, the Introduction and 'Wedding March' from Rimsky-Korsakoff's 'Coq d'Or,' and works by Debussy, Infante and Verdi.

Another Metropolitan Opera artist, Gladys Swarthout, mezzo-soprano, was the guest soloist under Mr. Rapee on Jan. 19, singing 'My Love and I,' from her forthcoming picture 'Give Us This Night,' with musical score by Erich Korngold; 'Voce di

donna' from 'La Gioconda' by request, and two arias from 'Carmen.' The symphony was heard in short works by Debussy, Elgar and Rimsky-Korsakoff. Excerpts from Stravinsky's 'Firebird' concluded the list.



Apeda
Herman Katims, Viola Player, a Soloist in the WOR Program of Feb. 2

In concertos for viola and bassoon with Louis Bettalatre under Alfred Wallenstein, Herman Katims, viola player, appeared on the WOR Master Musicians series on Feb. 2.

Louis Persinger, violinist, was heard a week later, choosing the Beethoven Concerto and two movements from Bach's *Sonata in E*.

SALZEDO HARP CONCERTO GIVEN RADIO PREMIERE

Philadelphia First Harpist and Barrère Ensemble Perform Under Composer's Baton

Carlos Salzedo's Concerto for harp and seven wind instruments received its radio premiere over WABC on Jan. 29, with Marjorie Tyre, alternate first harpist of the Philadelphia Orchestra in the solo part, and the composer conducting. The performance was one in the series of Wednesday broadcasts sponsored by the Curtis Institute of Music.

The remainder comprised violin compositions by Wieniawski and Brahms-Hochstein, played by Frederick Vogelgesang with accompaniments by Vladimir Sokoloff; and three Lieder of Schubert by Fritz Jrueger, tenor, Mr. Sokoloff accompanying.

On Jan. 22 the Curtis Institute program included Brahms's Trio Op. 8 and Dohnányi's Piano Quintet Op. 26. The performers were Richard Goodman, Eudice Shapiro, and Leonard Rose in the first number, and Joseph Levie, Eudice Shapiro, Leon Zawisza, Virginia Majewski, and Leonard Rose in the second.

An ensemble of seven harps played on Feb. 5, with Miss Tyre, Marjorie Call, Coreva Hanford, Rebecca Lewis, Reinhard Elster, Isabel Ibach and Maryjane Mayhew performing the Bach French Suite.

JUDGMENT BOARD CHOSEN FOR NBC GUILD CONTEST

Black Announces Services of Fine Outstanding Figures in Nation's Music

Judges for the NBC Music Guild competition for new and original American chamber music have been chosen, it was announced by Dr. Frank Black, chairman of the Music Guild's Awards Committee on a Guild broadcast on Jan. 31. Those who will serve with Dr. Black on the board of judges are: Serge Koussevitzky, conductor of the Boston Symphony; Frederick Stock, conductor of the Chicago Symphony; Harold Bauer, pianist; Adolfo

Ruth Sylvia Keil Wins Song Contest Sponsored by 'Pictorial Review'



Ruth Sylvia Keil, Whose 'Let's Dine Alone Tonight' Won Her \$1,000

A Hollywood girl, Ruth Sylvia Keil, whose talents previously have gone unnoticed in her home town, is the winner in the *Pictorial Review's* amateur song contest for women, carrying a prize of \$1,000. 'Let's Dine Alone Tonight' is the title of her song selected by Paul Whiteman, Rudy Vallee, Deems Taylor, Nathaniel Shilkret and George Marek out of 10,218 entries.

Miss Keil was graduated from the Hollywood High School, took special courses at U. C. L. A. and has studied music since she was a child. She is twenty-five, unmarried, and her ambition is to become a composer. Arrangements are being made to feature the prize song in a motion picture and on radio programs. Herbert R. Mayes, editor of *Pictorial Review*, plans to make the contest an annual event.

Betti, violinist; Georges Barrère, flutist; and Oliver W. Strunk, chief of the music division of the Library of Congress.

Composers are reminded that all scores must be received by the Awards Committee at 30 Rockefeller Plaza by 5:00 P.M. on Feb. 29, accompanied by an official entry blank enclosed in an official envelope.

NATIONAL FEDERATION CLOSES RADIO SERIES

Treasurer of Clubs Will Deliver Final Broadcast—Many Artists Have Assisted

Mrs. Harry L. Miller, treasurer of the National Federation of Music Clubs, was to speak from the Chicago studios of the NBC in the closing broadcast of the federation's series, on Feb. 9. Music was to be provided by the Brooklyn Morning Choral, Herbert Staveland, director; and Rosalyn Tureck, 1935 co-winner of the Schubert Memorial Award.

The series was initiated on Jan. 5 with an address by Mrs. John A. Jardine, president of the federation, with Austin Kane, tenor and winner of the Federation's Young Artist's Contest; assisting. Other addresses were subsequently given by Mrs. Edgar Stillman Kelley, former president of the federation, with music by the Kneisel Quartet; Mrs. Vincent Hilles Ober, national junior councillor, with Philip Frank, violinist, and the Lamont Singers assisting; Mrs. Ruth Haller Ottaway, another former president and now vice-president, with Joseph Knitzer, violinist, and the Madrigal Club of Detroit assisting; and Mrs. George Hail, second vice-president, assisted by the a cappella choir of the Washington First Congregational Church, and Margaret Harshaw, contralto, a 1935 winner.

Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted.)

Symphony Orchestras:

New York Philharmonic-Symphony, Toscanini conducting. CBS network, Sundays at 3.
Ford (Detroit) Symphony, Kolar conducting. Noted soloists. CBS network, Sundays at 9.
General Motors Symphony, Rapee conducting. Distinguished soloists. NBC Red network, Sundays at 10.
Cleveland Orchestra, Rodzinski conducting. NBC Red network. Tuesdays at 10:30.
Minneapolis Symphony, Ormandy conducting. NBC Red network, Thursdays at 11:30. Resuming Feb. 20.
Rochester Philharmonic, guest conductor. NBC Blue network, 3:15, on Jan. 23, Jan. 30, Feb. 20. Rochester Civic Orchestra, Harrison conducting. NBC Blue network, Wednesdays at 3. Eastman School Symphony, White conducting. Alternating with school ensembles. NBC Blue network, Thursdays at 3:15.
Boston Symphony, Koussevitzky conducting. NBC Blue network, Saturdays at 8:15.
Chicago Symphony, Stock and DeLamarter conducting. Mutual network from WGN, Saturdays at 9:15.
NBC Symphony, Black conducting. NBC Blue network, Saturdays when Boston Symphony is on tour, 8:15.
Radio City Music Hall. NBC Red network, Sundays at 12:30.

Little Symphonies:

Alfred Wallenstein's *Sinfonietta*. WOR, Mutual network, Wednesdays at 9:30.
String Symphony, Black conducting. NBC Blue network, Thursdays at 8:15.
Bamberger Little Symphony, James conducting. Soloists. WOR, Mutual network, Thursdays at 8:30.
String Sinfonia, Wallenstein conducting. WOR, Mutual network, Fridays at 10.

Operas:

Metropolitan Opera, complete broadcasts of Saturday matinees. NBC Red and Blue networks.
Cesare Sodero Conducts. Soloists. Opera and occasional oratorio programs. WOR Mutual network, Mondays at 10:15.
Understanding Opera. Soloists and chorus. Barlow conductor. CBS network, Tuesdays at 6:35.
Palmolive Beauty Box Theatre. Operettas. Noted singers. CBS network, Saturdays at 2.

Chamber Music:

NBC Music Guild. Mondays, NBC Blue network at 2:30. Tuesdays, NBC Red network at 1:45. Wednesdays, NBC Red network at 2:30 and 10:30. Thursdays, NBC Blue network at 2:30.
Perole Quartet. WOR, Mutual network, Sundays at 11 a. m.
Curtis Institute program. Chamber music groups under Dr. Louis Bailly. Occasional orchestral programs under Reiner. CBS network, Wednesdays at 4:15.
Cincinnati Conservatory program, von Kreisler conducting. Occasional orchestral programs. CBS network, Saturdays at 11 a. m.

Educational Program:

Music Appreciation Hour, Damrosch conducting. NBC Red and Blue networks, Fridays at 11 a. m.

Soloist Programs:

Master Musicians. WOR, Mutual network, Sundays at 8.
Margaret Speaks, Richard Crooks, Nelson Eddy alternating. (Firestone). NBC Red network, Mondays at 8:30.
Grace Moore. (Vicks) NBC Red network, Mondays at 9:30.
Lawrence Tibbett. (Packard) CBS network, Tuesdays at 8:30.
Eddy Brown. With orchestra. Wallenstein conducting. WOR, Mutual network, Tuesdays at 9:45.
Lily Pons. (Chesterfield.) Kostelanetz conducting. CBS network, Wednesdays at 9.
John Charles Thomas. NBC Blue network. Wednesdays at 9.
Nino Martini. (Chesterfield.) Kostelanetz conducting. CBS network, Saturdays at 9.
Rosemarie Brancato. (Consolidated Gas.) NBC Red network, Sundays at 6:30.
Alexander Semmler. Beethoven piano sonatas. CBS network, Sundays at 10:35 a. m.
Bruna Castagna. CBS network, Thursdays at 8:30.

Miscellaneous Programs:

Magic Key of RCA. Symphony. Black conducting. Distinguished soloists. NBC Blue network, Sundays at 2.
Showboat. With Lanny Ross and Winifred Cecil. NBC Red network, Thursdays at 9.
Women's Radio Review. Littau conducting. NBC Red network, Mondays at 4.
Music Is My Hobby. Distinguished amateurs. NBC Red network, Thursdays at 11.

BOOKS: A Comprehensive Guide for Laymen—Chamber Music Hints Dr. Paul Stefan's 'Toscanini' Issued in an English Translation

(Continued from page 221)

he studied for some time.

The book, divided into three parts and an appendix of sixteen completely harmonized melodies, deals with Gregorian tonalities, harmonies proper to the accompaniment of Gregorian chant, placement of chords, style of Gregorian accompaniment, cadences and individual consideration of each of the eight modes.

R.

A Sensible Guide to Music for Laymen by Olga-Samaroff-Stokowski

Olga Samaroff-Stokowski, who has done so much to make music palatable to the untrained, has set down in book form an eminently sane course for laymen to follow in 'The Layman's Music Book' (New York: W. W. Norton). Avowedly not a "get-rich quick" scheme to provide shortcuts to a subject which needs years of study for proper understanding, this clearly written volume is designed to show the way to "creative" listening, that listening which is "the most selfless function in music and yet the one that, next to actual creation, most enriches the inner life of a human being," and, perhaps, to send the neophyte on to further study.

Beginning with an approach which takes in the music, of other centuries and other countries, Mme. Samaroff-Stokowski goes on to discuss sound itself as one of the most important fundamentals, then progresses to lively expositions of scales, polyphony, counterpoint the fugue, opera, form and the sonata, instruments and the symphony, program music and so on. It sounds in listing very much like any other scheme, but it is the author's fresh approach, apt illustration and sensible viewpoint which provide value.

A history of "formal" concert giving is of unusual interest, and a concluding chapter on modern tendencies makes a significant point: that the layman does not have to rid himself of preconceived ideas as does the trained musician.

Some of the charts used may be completely over laymen's heads, but they can do no harm, and if the people to whom this book is addressed absorb even a little of it they will have done very well for themselves.

Q.

An English Edition of Dr. Stefan's Recent Book on Toscanini

An English edition of Paul Stefan's 'Toscanini,' with foreword by Stefan Zweig (New York: The Viking Press) has followed the Austrian publication, already reviewed in these columns. The translation is by Eden and Cedar Paul. Aside from Dr. Stefan's lucid and highly eulogistic text, of special interest in that it presents the opinions of a Viennese critic on a subject which Americans have come to regard as peculiarly their province to discuss, the book is notable for its photographs of Toscanini conducting, together with several portraits and camera shots of the great Italian off duty at Salzburg and elsewhere.

John Wilcox Writes 'The Living Voice,' a Valuable Treatise

So much that is valuable and interesting lies between the covers of 'The Living Voice' by John C. Wilcox (New York: Carl Fischer, Inc.) that one could wish the entire book were, to mix metaphors, as strong as its strongest link. The idea of training from a 'pattern' tone is an admirable one and there are numerous other excellent hints. Unfortunately, the author's chief aim appears to be to give all singers a range of three octaves, which seems hardly possible and certainly undesirable.

To have all voices begin their vocal studies on a low A Flat, also seems highly



Olga Samaroff-Stokowski, Who Has Written
a Book for Musical Laymen

questionable, and practising breathing exercises lying flat on one's stomach on the floor equally so. However, there is only one way to sing, and that is the right way and any method that achieves this result is a good one if it can be demonstrated beyond peradventure, to do so.

H.

History of Sound Traced from Time of Pythagoras

In his 'Anecdotal History of the Science of Sound' (New York: The Macmillan Company) Dayton Clarence Miller, professor of physics at the Case School of Applied Science, undertakes a survey of acoustic progress from the time of Pythagoras through the intervening centuries to the beginning of the twentieth. Virtually all of the outstanding contributors to the science are recalled and the evolutionary steps elucidated. The book is an elaboration of an address given by Mr. Miller before the Acoustical Society of America in 1932 of which he was then president. It is well and interestingly illustrated and there is an extended bibliography.

R.

'Here Comes the Band!' A Guide for Amateurs

Ray Giles, self-styled an "amateur enthusiast," has written a history of the object of his enthusiasm, today's descendant of royal lineage, the band (New York: Harper and Brothers). The instruments that form a band, the best music for it to perform, the organization and financing of such an enterprise and other thoroughly practical subjects, are contained in this volume. Considering the number of bands, amateur and professional, flourishing in American Universities and employed in civic pursuits the country over, Mr. Giles's work is both timely and valuable.

P.

An Outline of Musical Structure

An outline of music form 'for the convenience' of students and entirely practicable as a classroom text is 'The Structure of Music' (London: Oxford University Press), by R. O. Morris, professor of harmony, counterpoint and composition in the Royal College of Music, London. The book is not radically different from other books on music form by Goetschius and other authorities. As the author remarks, there is nothing contained in it which might not be found in sufficiently complete form in Groves Dictionary. His objective, however, is compactness and availability, and he obviously has attained it in addition to a scholarly and intelligible ex-

position of harmonic and contrapuntal forms in their principle parts.

R.

Handel Biography Added to 'Master Musicians' Series

C. F. Abdy Williams's 'Handel' (New York: E. P. Dutton and Co., Inc.) first issued in 1901 in the 'Master Musicians' series, edited by Frederick J. Crowest, is now re-issued in the same series, revised and edited by the English musicologist, Eric Blom.

It is a small size volume, some 275 pages, and is a practical handbook on the great German composer who became an English composer by residence. Very readable in its present form, it will give many unfamiliar with the life and work of the composer of 'The Messiah' much pleasure and information. Especially fine are the four appendices at the end, the first a calendar, the second a catalogue of the works, followed by a personalia and a bibliography. The volume also contains some attractive illustrations.

A.

Jacobs's 'Wagner' a Compact Study

A new volume in the Master Musician's series, 'Wagner,' by Robert L. Jacobs (New York: E. P. Dutton and Co., Inc.), has the advantage for the beginner in Wagneriana of being compact, yet including all the salient points of interest in that composer's life.

Mr. Jacobs leans heavily upon Ernest Newman (as he openly acknowledges). Yet who now writing a definitive Wagner biography could refuse that thorough musicologist's assistance? The author has apparently himself been long immersed in the Wagner traditions, is an ardent Wagnerian, and what is more surprising in a volume as necessarily compressed as this, writes entertainingly.

Approximately fifty pages are devoted to the important music-dramas—not a great deal to be sure, but sufficient to initiate the neophyte into some of the wizardry of Bayreuth—and Mr. Jacobs as he says, presupposes "a working knowledge of the plots of the operas." Appendices include a calendar of events in the composer's life, a catalogue of his works, of personalia, eight pages of bibliography and a selected list of Wagner's literary efforts. The book is urgently recommended.

P.

A Chamber Music Guide

Chamber music enthusiasts should gain much from a reading of 'The Playing of Chamber Music' (London: Oxford University Press) by George Stratton and Alan Frank. These young English musicians have planned their little book of seventy-nine pages thoughtfully, devoting a chapter to introductory matter, followed by a splendid one on method in rehearsal. There is a "performer's analysis" of three string quartets which should prove valuable, the works being Mozart's in C, K.465, Beethoven's in the same key, Op. 59, No. 3, and the Debussy Quartet, Op. 10.

A chapter is given to Odd Hints and Warnings and some twenty-five precepts suggested by the analytical chapter, and a final one on the piano and miscellaneous chamber ensembles. No more practical book on this subject has come to our notice. Every chamber music player should have it in his library, and many as well of those lovers of the most intimate and pure form of musical expression.

A.

The Yellow Bell—A Brief History of Chinese Music

The Yellow Bell, covering the history of Chinese music in brief outline, represents a portion of a lecture delivered in 1934 over an NBC network by the author, Chao-Mei-Pa, and a complete translation from the original lecture in French first published

in 1932. The author, laureate of the Royal Conservatory of Music in Brussels, professor of the National Conservatory of Music, China, and member of the China National Music Committee of the Ministry of Education, has traced the development of instrumental, religious and folk music from its origin in the legendary birth of Lü to the present day. He discusses, with illustrations, Chinese notation and instruments, and accomplishes within small space a remarkably inclusive survey of all Chinese musical forms and uses. An interesting supplement is the little six-page opera, The Heavenly Maiden Scattering Flowers, which has been represented as nearly as possible in Western nomenclature.

Sigmund Spaeth Contributes to Leisure League Series

Music for Everybody, by Sigmund Spaeth, is the ninth Little Book in the Leisure League series. This is another of the self-instructors on how to enjoy music for amateurs and laymen which has been done many times before and much more extensively. Mr. Spaeth's familiar style of simple, lucid speaking mixed with occasional humor makes these musical commonplaces easy to read, and even contributes something new occasionally. In sixty-nine pages, the author has managed to cover an astonishingly broad field of musical thought and activity. Indeed, brevity and conciseness are the chief attributes of the book—features which should invite the attention of the casual reader. An appended calendar of the chief musical events since 530 B. C. is one of the most important divisions of the book.

Dent Lecture on Renaissance Music in Italy Is Published

Music of the Renaissance in Italy, the annual Italian lecture of the British Academy, given by Edward J. Dent on March 21, 1934, has been issued in pamphlet form by the Oxford University Press. Pointing out that the visual art, philosophy and literature of the Renaissance period in Italy have long been the subject of careful scrutiny on the part of scholars, Mr. Dent observes that the music of the fourteenth and fifteenth centuries seldom comes to modern ears though the music exists, it is difficult to procure and even more difficult to expound because of the obsolete notation. Thus a more or less general ignorance of the age, musically, obtains, and Mr. Dent does well to review personalities, materials, and procedures of that time in the light of their importance to the later development of the art. The lecture occupies twenty-seven pages.

R.

Aronson Writes Analysis of Godowsky's Miniatures

Maurice Aronson has written A Key to the Miniatures of Leopold Godowsky, published by Carl Fischer, Inc., New York. Mr. Aronson, in an octave size brochure of twenty-one pages, discusses these charming pieces with a revealing and sympathetic knowledge of their intimate nature. Godowsky's forty-six little pieces for piano four hands have, as Mr. Aronson points out, both an artistic and a pedagogic value. The analytical comments, which make up Mr. Aronson's essays, will go far to make piano teachers appreciate the work.

A.

Libretto-Prompt Book of Carter's Blonde Donna Issued

The combination libretto and prompt book of his three act opera comique, The Blonde Donna, or The Fiesta of Santa Barbara, has been privately printed by Ernest Carter, composer of both text and music. The work, in English, has had several public performances.

WAGNER'S FRENCH LETTERS—FRENCH ROMANCES

Recently Published Documents Throw Interesting Lights on Composer's Activities, Musical and Personal, in the French Capital—Correspondence with Judith Gautier Now Given in Its Entirety

By DR. PAUL STEFAN

IF it was difficult formerly to write and to read a true-to-life biography of Wagner, these difficulties have increased even more at the present time, as may readily be conceived. The most interesting material which Mrs. Burrell assembled has recently been closed to the public. A relatively frank biography by Guy de Pourtalès has appeared; an extensive English work by Newman has not got beyond the first volume, which only goes as far as 1848. As regards Wagner's relations to France specifically, they are not at all exhausted by the ridicule and polemics of a certain epoch directed at the 'French bauble.' Much has been written about this, but there has now appeared a collection of all the letters which Wagner wrote in French during a period of forty-five years which fills an imposing volume entitled 'Lettres Françaises de Richard Wagner' Grasset. Painstakingly supplemented and annotated by Julien Tiersot, these letters present a new



Jessie Laussot: A Photograph in Later Life

aspect of a notable portion of Wagner biography. Familiar and unfamiliar facts have been collected here in a most instructive manner.

Miserable Years in Paris

Wagner first lived in Paris from 1839 to 1842, three years of real misery, the description of which has already been attempted a number of times. Among the epistolary documents of this time the most interesting is a letter to Scribe, to whom he wishes to submit a plan for an opera. He attracts the attention of Meyerbeer, Liszt, and Berlioz. The general public of the metropolis, to be sure, only concerns itself with him after Liszt published a positively sensational article on 'Tannhäuser' in a Parisian periodical in 1849, when Wagner had just been exiled from Germany. He was then associated with

the writers, Gérard de Nerval and Théophile Gautier. But Berlioz, too, welcomed Wagner's beginnings. Much has already been said concerning Wagner's relations to Meyerbeer.

We come to the middle of the cen-

minister Emile Ollivier. Already at the time when Cosima was merely Wagner's secretary, he had thought of establishing residence with her in southern France. A number of letters to a French dressmaker contain minutely



A Wagner Family Group at Bayreuth. Cosima Stands On the Steps Beside the Master of Wahnfried; Siegfried Wagner is at the Lower Right

detailed orders for articles of dress for Frau Cosima, particularly of gloves, which should bear the monogram C. W. in a particular arrangement, although Cosima did not even have the name of Wagner at that time. In a letter likewise addressed to France, Hans von Bülow speaks of the situations of a scheme of life which could only lead to a divorce and to the marriage of Wagner, now a widower, with Frau Cosima.

A group of new French friends of Wagner disbanded when the Franco-Prussian war broke out in 1870. Just at this time Richard and Cosima were able, finally, to be united in marriage and their little son Siegfried was baptized. In spite of the war, Judith Mendès-Gautier, daughter of Théophile Gautier and the wife of Catulle Mendès, was invited to Switzerland to be godmother to the child, yet she did not come. Wagner subsequently published a dramatic pamphlet against France in rather poor taste, which cost him Catulle's friendship and many French sympathies. Yet Judith, who presently got a divorce from Mendès and again assumed her maiden name of Gautier, remained faithful to him. These letters of Wagner to her, now published in their entirety for the first time in the new book, reveal unequivocally, that a passionate love flared up between the very young French woman and the sixty-three-year-old composer. Bernhard Schnappauf, a barber-surgeon of Bayreuth, acted as intermediary for the correspondence. Judith also resided with him in 1876, the time of the first Bayreuth Festival. The glowing letters to Judith contain news of the progress of 'Parsifal'; at intervals Wagner orders perfumes and goods from Paris for Cosima, the children, and himself, giving detailed descriptions and apparently ordering sizeable quantities.

Wagner returned to Paris again and again. It was here that he purposed to conquer the world with his work. If it be so, that he wanted to establish his own model theatre in Zürich, before Bayreuth times, it is also a fact that he even treasured a scheme, in 1860, to give regular Wagner performances in a theatre rented in Paris. 'Tristan und Isolde' was to be the first. The plan, however, was not put into execution.

There follows the epoch of the 'Tannhäuser' performance at the Grand Opéra, ordered by Napoleon III, at the request of Princess Metternich, which resulted in the famous scandal because Wagner did not want to give the necessary place in his new work to the ballet of the Opéra, which was under the wing of the Jockey Club. We learn from a letter of this time that Wagner demanded an annual pension from Napoleon the Third. The whole court made merry over this. Wagner as a pensioner of Napoleon III would indeed have made a curious picture!

At this time Cosima, one of the two daughters of his friend Liszt and already the wife of his disciple Hans von Bülow, steps into his circle, but it seems that even before this Wagner had also been interested in the second sister, Blandine, later the wife of the French

Enthusiasm for France

In the mellowness of his advanced years, the last of his life, in letters to French persons, Wagner seeks to clear himself of the charge of hostility to the French. He goes very far in such explanations. In a letter to Gabriel Monod in 1876 we read: "Everything which can be noticed about German culture externally bears the stamp either of barbaric coarseness ('grossièreté'), or of a slavish imitation of France." And further: "I have remained further removed from the sphere which embraces



Judith Gautier in Her Garden at Saint Eugat

the intellectual movement of present-day Germany, than from the regions in which I encountered the deep spirits of the outside world, regions so different from the so-called German culture. Perhaps that is a test of the deep humanity of my art, which foreigners and not very far-sighted Germans have tried to see under a narrow national aspect up to now." Even Offenbach finds favor at this time. In a letter to Mottl, which, to be sure, was written in German in the original, Wagner declares that Offenbach felt something of the spirit of Mozart, he could have been like Mozart. Frau Cosima writes after the festival of 1876, that some of the most noteworthy articles about Bayreuth had appeared in French and English papers; the German press had shown itself unqualified, on the whole. "All Bayreuth is after all the work of a minority."

Perhaps it is not superfluous to call this to mind today.

Basil Maine Gives Lecture Series at King's College

LONDON, Feb. 1.—A course of eight public lectures, 'The Glory and Strength of English Music,' is being given by Basil Maine, at King's College, University of London. The first two lectures on Jan. 20 and 27, were entitled 'Preamble' and 'William Byrd.' Those remaining in the series will be given on Feb. 3, 10, 17, 24, and March 2 and 9.

University of Munich Awards Mozart Prize

MUNICH, Feb. 1.—The University of Munich has conferred the Mozart Prize for 1935-1936, on Prof. Ritter von Srbik of Vienna, and the Austrian lyricist, Josef Weinheber. G. DE C.

An opera founded upon Victor Hugo's novel of the era of the French Revolution and entitled, like the book, 'Quatre-vingt Treize,' with music by Charles Silver, had its première at the Paris Opéra-Comique recently.